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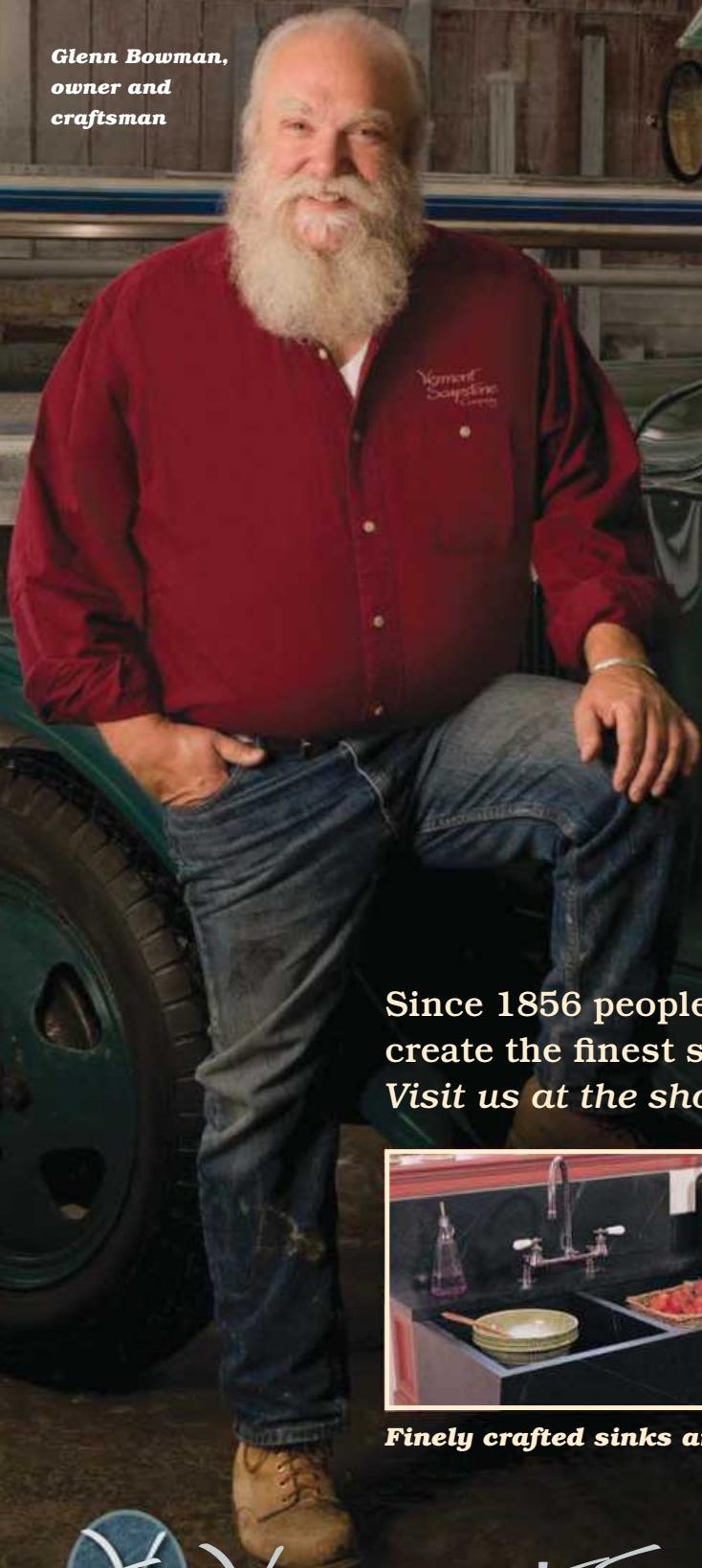
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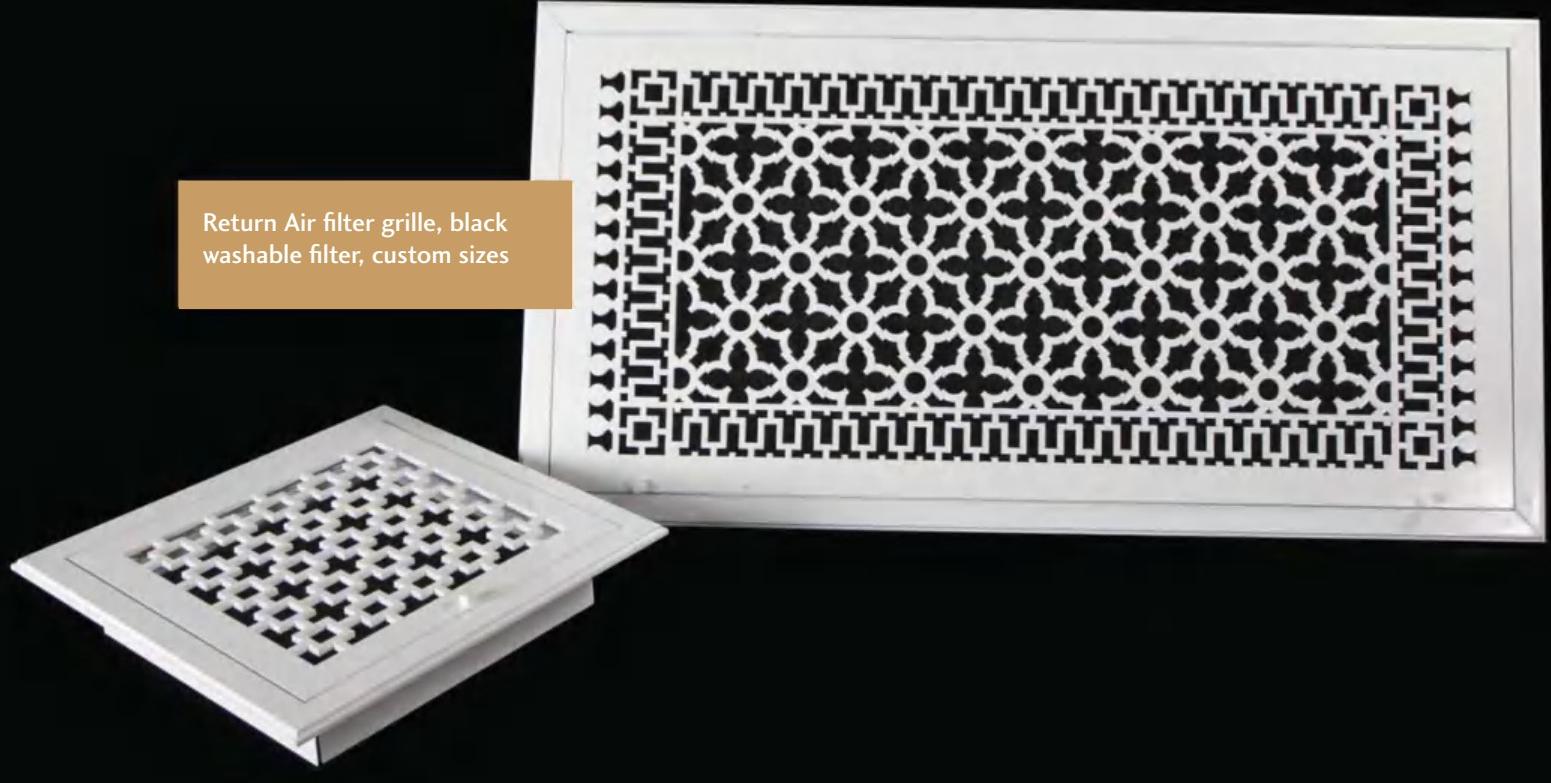
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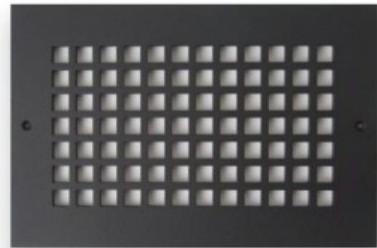
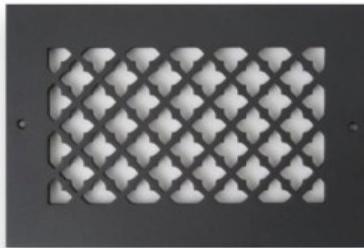
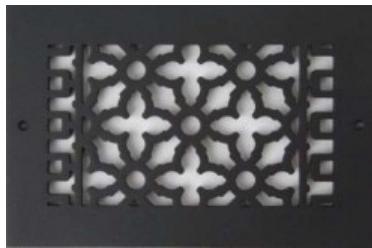
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Many styles, enduring traditions.

Eating it all up.

My career has made me an old-house gourmand—a word that, I know, can mean both discerning connoisseur and indiscriminate glutton. I love my own eccentric old house, but I still want one of each: a First Period Colonial with worn boards and yawning hearth; a gaslit Victorian with high ceilings; a cozy bungalow, its porch thick with wicker. My pocketbook does not support such aesthetic avarice, but the job suffices. I'm invited into many, many houses, where with a little imagination I might get a whiff of medieval England or imperial Japan, and possess vicariously a collection that took a lifetime.

As is most often the case in OHJ, houses in this issue are layered in personal history, rather than primped by a decorator. You and I get to see a new kitchen that might be called “elegant rustic,” then catch a glimpse of a Victorian entry made artistic by the astute use of salvage. We’re also invited to enjoy the restoration of a quirky ranch house built in 1941. For house-hunters, mid-century houses abound, surrounded now by mature landscape and in desirable suburbs. It takes a savvy owner to bring back the best of the era, but that’s exactly what happened with the Victorian and Arts & Crafts Revivals of recent decades. If Victorian-house owners swooned over decorated friezes, and bungalow owners restored wainscots and plate rails, then ranch-house owners might be expected to obsess over Radio City lighting fixtures and cherry-red linoleum.

On the other hand, they might opt into the Traditional continuum. I can’t help noticing how, in my otherwise English Arts & Crafts house, I have nudged my bedroom toward Colonial Revival, that comfortable and familiar default. The grandfather clock, ivory woodwork, painted Hitchcock and Windsor chairs are a part of our shared memory.

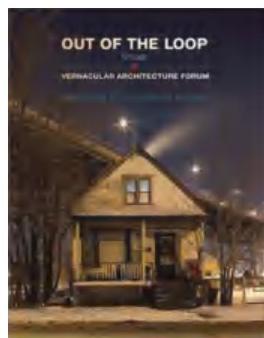
My decorating urges are kept at bay, for now. When I retire, though, I may have to start a collection of dollhouse miniatures, and spend my dotage scaling down itty-bitty wallpaper patterns....



SIDE NOTES

CHICAGO!

“I think I want to intern in Chicago,” my younger son tells me. Yes, Peter, do that! Walkable, fascinating, friendly, and historic, Chicago has cabbies ready to point out architectural nuances if they see you unfold a map. Before he goes (or you go), read *Out of the Loop*, an off-the-radar and in-depth tour beyond the obvious and into the communities. Lesser-known neighborhoods and vernacular buildings in transition hold a key to evolving cities. The book was prepared in concert with a conference of the Vernacular Architecture Forum. Agate Midway, 2015: at amazon.com.



COVER KITCHEN

It was featured in our sister magazine *Arts & Crafts Homes*. See it at artsandcraftshomes.com/putting-back-a-period-kitchen.



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Magazine work is both creative and analytical; so is owning an old house. My mid-century ranch taught me about flashing, tiling a floor, and deterring raccoons. In the breezeway with its covered patios east and west, I have sunrise coffee and sunset cocktails. It's divine.



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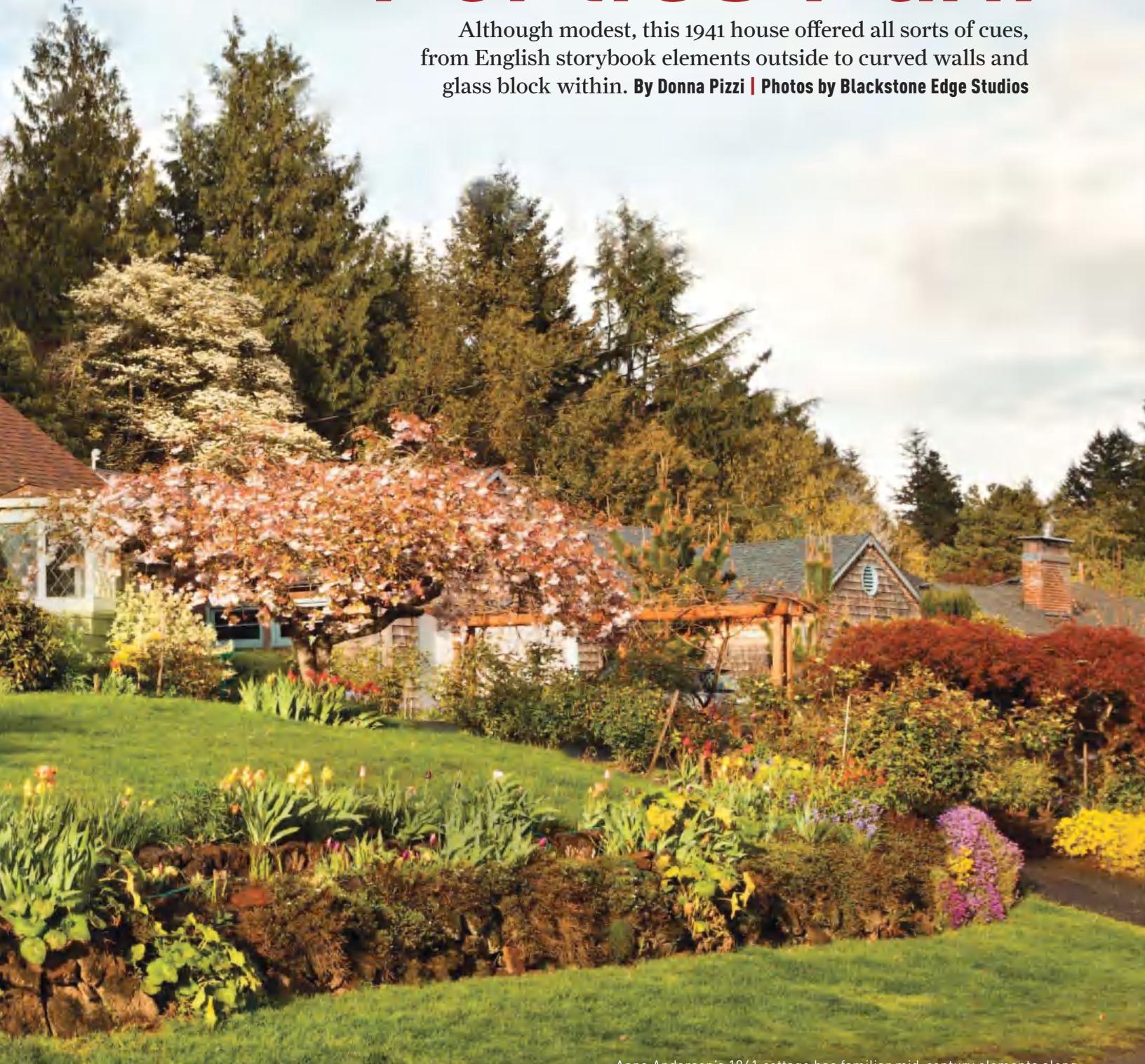
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Forties Fun!

Although modest, this 1941 house offered all sorts of cues, from English storybook elements outside to curved walls and glass block within. **By Donna Pizzi | Photos by Blackstone Edge Studios**



Anna Anderson's 1941 cottage has familiar mid-century elements along with quaint details; Moderne flourishes are found inside. The original kitchen bay window, new copper toppers, and salvaged leaded-glass windows with an ivy motif are visible behind springtime color.

LIGHT MODERNE

SUNLIGHT POURS
THROUGH THE ORIGINAL
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AND BOUNCES OFF THE
GLASS BLOCK.



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COUNTERTOP.



BELOW Marmoleum countertops are edged in stainless steel. Glass block and diamond windows are original. **RIGHT** Vintage wallpaper was reproduced to complement the red flooring and 1940s range.



This house in Portland, Oregon, was listed as a “comfy, cozy abode.” Its third owner deftly added square footage—along with period colors, details, and materials that spell fun.

Homeowner Anna Anderson is a hard-working professional who has a coterie of adorable pets: Wally the faithful Corgi, Lars the cool grey cat, and Vern the inquisitive Cornish Rex (cat). They inhabit one of the coziest mid-century houses on Portland’s West Side. Since Anna’s renovation, it’s big enough for family and friends to stay over.

“I loved that the house had some English cottage style, as half my family is British,” Anna says. She found it when she and her friend Karla Pearlstein were driving in the area nine years ago and noticed a for-sale sign. “When we got inside,” Anna recalls, “I loved all the old-house fabulousness: coved ceilings, a curved hallway wall, an original kitchen with a tower-like rotunda, built-ins and solid wood doors, original leaded-glass windows, and period hardware.”

Karla Pearlstein is a renovation specialist. She recommended that Anna make a few simple fixes to the original kitchen, by adding new Marmoleum countertops edged in stainless steel and red Marmoleum flooring with a black Art Deco strip. These were modest suggestions, unlike the costly and not really appropriate granite upgrades so prevalent today. For an accent wall, Anna chose a 1940s pattern from Karla’s collection of vintage wall coverings, and had it reproduced. The 1940s gas range came from BeeJay Stoves in Portland.

Then, in 2012, Anna decided to build an addition to provide more storage, a laundry, and a family room that could serve as guest quarters with its own bathroom. Karla and home designer Matthew Roman stepped up. “The house,” Matthew says, “didn’t really

TRUE TO STYLE UPGRADES

- Two of the original leaded windows at the front of the house were beyond repair. Consultant Karla Pearlstein replaced them with salvaged vintage windows with ivy-motif stained glass, bought at an auction and refitted. The ivy windows in the little casements were custom made to match the salvaged windows.
- Small, sloping copper roofs were added to protect the old windows in the living room and kitchen rotunda. Energy-efficient Indow interior storm windows were placed inside the living room’s casements, which open out.
- The kitchen’s rotunda provided a cue for new circular shower used by guests. (See p. 18.) The shower stall’s glass block echoes originals in the kitchen.
- The new family room in the addition features a voluptuous curved wall, which draws the eye down the hall to the kitchen. (See p. 17.) It was modeled on a rounded wall in the hallway that leads to the master bedroom.

VINTAGE LIGHTING

When Anna Anderson bought this house in 2006, original lighting fixtures were either missing or unusable. Karla Pearlstein found numerous vintage chandeliers and ceiling lights that add color and character to each room. "I was playing off the Hollywood Storybook theme, so I went for slipper shades," she says.



SLIPPER SHADES Both the living and dining rooms feature 1930s American Depression-era iridescent ceiling lamps with Art Deco styling and slipper shades. (These are molded glass shades that "slip" into the fixture.)



IN THE PINK This semi-flush bowl fixture with a cast-glass shade dates from 1930s. (The family room slipper-shade fixture seen above right is rosy pink, with gold accents.)



PRESSED-GLASS FIXTURE In the hallway, a 1930s American Depression-era ornamental ceiling fixture has dual amber pressed-glass shades.



GREEN SHADE In the laundry room, the pyramidal ceiling fixture with green pressed glass dates from the 1940s.



engage with the backyard. Creating an L-shaped family room wing framed the yard and defined the two sides of the garden."

"When I'm in this part of the yard," Anna adds, "the family room separates us from the neighbors, providing privacy. If I'm in the addition reading, it feels like I'm in a greenhouse, because there's such a connection to the yard."

In this phase of the renovation, the kitchen also underwent some exciting changes. Karla recommended ameliorating some of the DIY kitchen work done by the previous owner, which had included inserting a small dishwasher in a cabinet near the refrigerator. "Anna does a lot of entertaining and needed a more substantial dishwasher," Karla notes. She suggested installing a fully integrated

Fisher & Paykel dishwasher to the right of the sink, and relocating the old drawers to the butchered spot.

Next to go was a plywood counter in the rotunda, where bent steel with sharp corners had stabbed Anna a few times. Mike Edeen at Artisan Woodworks devised an undulating stainless-steel counter edged with stainless steel trim. "Its flowing, rounded edges are very sexy, very Art Moderne," says Anna.

Before the addition, a hall adjacent to the garage led to the back door. That exterior door was relocated to be used as a side entry in the garage. The hall was extended into the addition. But the red Marmoleum tile flooring, added by Anna in 2006, had been discontinued.

"Karla had a great idea," Anna says.

"We popped out some of the existing red tiles in the red and white checkerboard, and intermixed them with grey Marmoleum." The same grey flooring was used in the new bathroom.

The entire addition, in fact, echoes many of the quaint design elements already in the house. Most strikingly, the new rounded guest shower repeats the rotunda in the kitchen, referencing even the original use of glass block.

"Anna had requested a large shower," says Matthew, "and the circle with curved walls maximized the space." His original drawing included high transom windows to admit light. But "kudos to Karla for finding a source for curved glass blocks," says Matthew. They chose Pittsburgh Corning Arque Block-IceScapes, which



ABOVE The color-drenched family room in the new wing sparkles with light coming in from three directions. The coved ceiling mimics originals in the house. A vintage 50s floor lamp and desk add to the period feel. The rug ([nwrugs.com](#)) pulls together the kaleidoscopic colors. **LEFT** Reiterating the curved wall in the original master hallway, designer Matthew Roman created a seamless transition from the new family room back toward the hallway that passes the laundry and bath and ends at the kitchen rotunda.



More Online

Get tips on designing a kitchen in Forties style at [oldhouseonline.com/designing-retro-1940s-kitchen](#).



ADDING ON

The small mid-century house had an after-thought rear façade that didn't engage with the backyard. The addition helped: designer Matthew Roman created a modest ell wing that frames the yard, providing privacy, and defines garden areas. "When I'm reading in the new family room," the owner says, "it feels like I'm in a greenhouse, because there's such a connection to the outdoors."



LEFT Inspired by the showers in Portland builder Robert Rummer's mid-century homes, designer Matthew Roman suggested bent glass for the shower door, "a splurge, but so worth it." In Art Deco fashion, pink, green, and black mosaic tiles line the circular walls. Glass block admits light. A tiled cubby is reminiscent of those pink 50s bathrooms. **BELLOW** The tiled vanity features sconces, ceiling light, and Art Deco hardware from Rejuvenation. The pink sink is by Pratt & Larson.





ABOVE LEFT The handsome new storage cabinets that abut what was an exterior wall have the same ribbed glass as in kitchen cabinets. **TOP RIGHT** The homeowner's affinity for bright colors drew her to the Corgi artwork long before she adopted Wally. The cheerful living room has a vintage doughnut lamp, a burl wood side table, and dashing multi-colored pillows. **ABOVE RIGHT** In the dining room, cabinets with leaded-glass doors are original.

allows for smooth, tightly curved walls with consistent mortar joints. The dense pattern provides privacy: "I didn't want to be an exhibitionist!" Anna laughs.

The guest bathroom was done in Deco pink and green with black accents. For the equally colorful master bath, salvager Liz Covey (Ruthie's Attic, Chicago) found blue bathroom fixtures that miraculously fit into the space.

Aaron Sloper (Aaron Sloper Decor) helped Anna pull together the color scheme for the new family room. "I was really struggling with the wall color, trying to find the right blue that would stand

up to the intense red wall in the new hallway." Aaron found a deep teal blue that played well against the colorful furnishings he chose. "He was sensitive to the fact that I love orange," Anna says. "But I couldn't really have a massive orange couch. So Aaron found a Dania orange ottoman instead."

Dana Griffith, who is owner and designer at Portland Furniture, assisted with the living room's furnishings. "Dana knew I wanted bright colors," Anna says about the yellow room; "she chose the navy couch, which I wouldn't have thought of, but I absolutely adore it." So,

apparently, does Wally, the adorable dog who lounges there beneath the portrait of another Corgi.

"I wanted a place that was fun, with bright colors throughout," Anna says. "But a place where you could plop down on the furniture. I feel like we've accomplished that."

"It's been fabulous to offer family members who stay with me their own bathroom, and to ask neighbors over for soup night with plenty of room to spread out. This is truly a forever kind of home."

FOR RESOURCES, SEE PAGE 87.



FAR LEFT An interior storm panel from Indow, custom curved to match the original window, stops drafts in a bathroom. **LEFT** Whether compression fit like this single panel from Innerglass, or held magnetically, interior storms are easy to install. (No ladders!)

INTERIOR STORM WINDOWS

THEIR ADVANTAGES INCLUDE PRICE, EFFICIENCY, LOOKS, AND EASE OF INSTALLATION.

The owners of the mid-century house chose Indow interior storm windows to make their existing, outward-opening casements more energy efficient. If your primary goal is to reduce energy loss, an interior storm is a smart choice, especially if the old sashes are in good shape.

Actually, “storm window” is a misnomer for these interior retrofits: while they protect the prime window from condensation and add R-value, they don’t offer exterior protection against the elements. Sometimes called invisible storms or energy panels, they typically consist of a single panel of glass or clear acrylic held in place, inside the interior window frame casing, by magnetic force or by a compression seal (similar to a gasket). Interior storms usually cost less than exterior storm panels. They can be sized to fit any window, even the non-standard ones found on older homes.

With studies backing the claim, there’s no question that it’s cheaper, easier, and more energy efficient to install interior storm windows than to replace original sash. An interior panel offers performance similar to a high-end replacement window. Sam Pardue at Indow reports that their inserts start at \$24 per square foot. A wood replacement window runs \$71–109 per square foot, vinyl \$65–87. Thus an interior panel costing \$250–400 may be as effective as an \$800 double-glazed replacement window—and, of course, the insert requires no construction crew and doesn’t change the look of the building.

According to two independent studies by the U.S. Dept. of Energy and Portland State University, installing a well-fitted interior window can lower heating and cooling bills by 20 percent or even more. Sam Pardue explains that such performance is partly a result of occupants feeling so

much more comfortable (due to the warmer glazing and fewer drafts), they lowered the thermostat after inserts were installed. David Degling at Innerglass points out that *exterior* storms must be ventilated (with weep holes) to get rid of condensation from warm inside air that has already escaped. An interior storm doesn’t allow indoor air flow to get to the primary window. Condensation is greatly reduced.

Interior storms are recommended for soundproofing, as well. Even standard glazing will provide good sound insulation, and some companies offer an acoustic-grade window for impressive noise reduction. Low-E coatings add even more R-value by turning glazing into a heat mirror. Easily removed, interior storms by reputable companies are approved by most building codes for egress (escape in an emergency) and for ingress by firefighters.



ACRYLIC OR GLASS?

Various companies offer glass, acrylic (e.g., Plexiglas), or polycarbonate (e.g., Lexan) glazing for storm windows. Glass is heavy and cold: "We use acrylic glazing for interior windows not exposed to the elements," says a distributor for Climate Seal; "acrylic has higher insulating properties, and is so much lighter yet stronger than glass of equal thickness."

Polycarbonate generally is reserved for exterior window panels that need to be unbreakable for security reasons. Polycarbonate is the material that has a reputation for yellowing after UV exposure. Modern acrylics don't yellow, but can become hazy if scratched or cleaned too aggressively. Acrylic should be cleaned with a product like Brillianize Cleaner and a soft cloth like Wypall, not with paper towels.

Indow suggests that customers remove and reinstall inserts a couple of times a year to reseat them; panels reduce air conditioning load so may be used year-round. The company recommends storing them flat, no more than three windows in a stack, and using their clear storage sleeves to protect against scratches.

These companies are recognized for the efficacy of their retrofit interior glazing suitable for historic homes:

ALLIED

"invisible storm windows" are custom-made for interior or exterior use. All glazing options are available (glass, tempered, tinted, acrylic, low-E, polycarbonate). The magnetic panel is inserted into an upper channel installed with screws, then pressed into jamb stops. One version offers a vertical-opening operating bottom panel for ventilation; another has sliding panels for use with steel casements. The company has a line suitable for smaller windows with limited sill depth. Options include custom colors, screens, and special shapes and muntin configurations. alliedwindow.com

CLIMATE SEAL

has long been known for commercial and historic-preservation work, and now serves residential customers. The system uses magnetic attachment with mouldings and a bellows design to eliminate clips and screws. Four lines: Thermal ($\frac{1}{8}$ " acrylic) is for temperature control and rapid payback. Acoustic ($\frac{1}{4}$ " acrylic with special weatherstrip) drastically reduces sound infiltration. Preservation Series minimizes the aesthetic imprint and provides museum-level UV filtering. Pro offers the advantages of Thermal with abrasion-resistant acrylic. One offering is a two-panel self-storing window with an operable lower insert. climateseal.com

INDOW

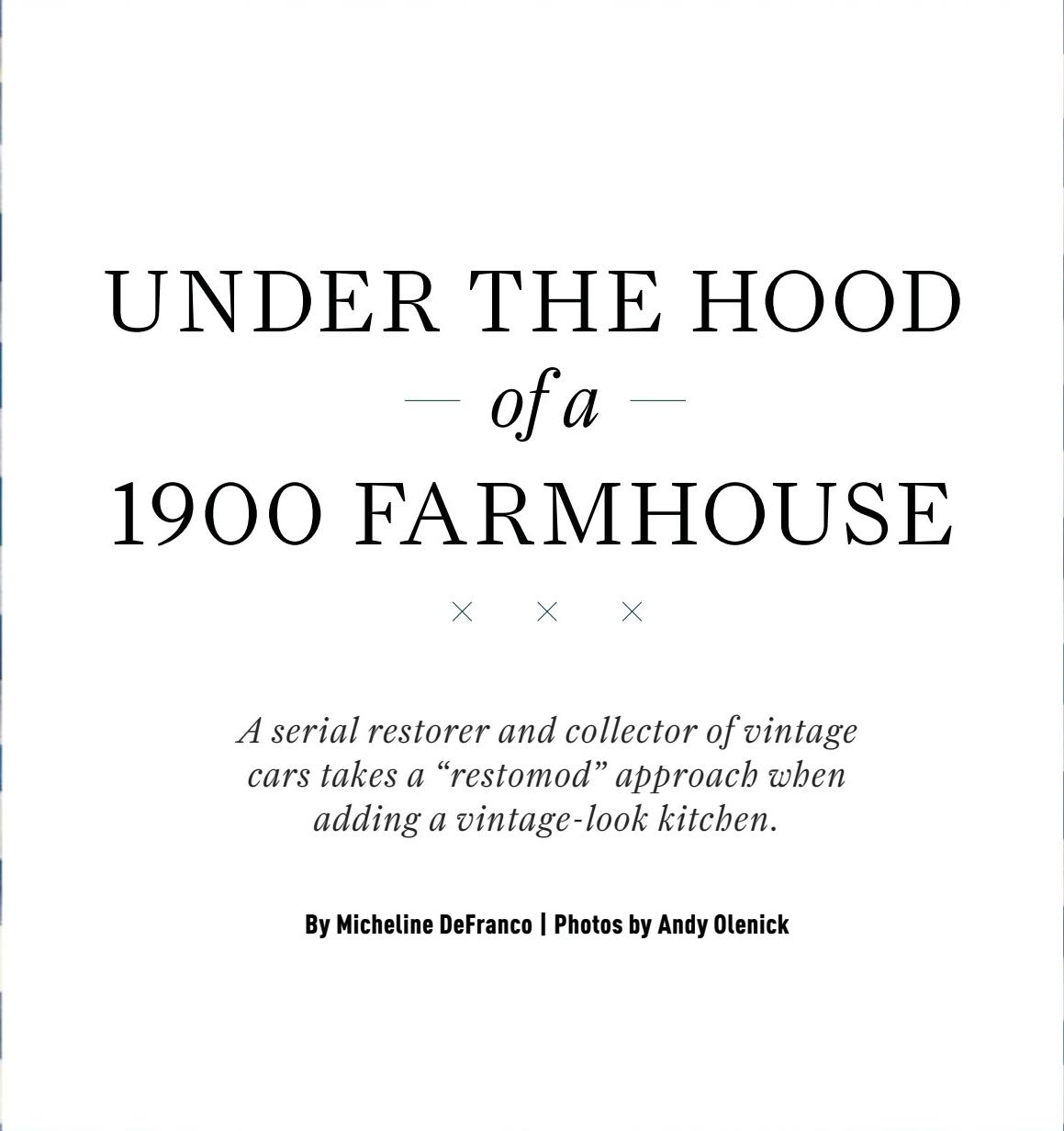
interior storm panels are routinely made to precisely fit non-standard and out-of-square windows; arched and rounded windows can be made. (An unobstructed flat edge within the frame with a depth of at least $\frac{5}{8}$ " must run the perimeter.) Indow panels are acrylic and edged in silicone compression tubing that creates a spring force to hold inserts in place without a mounting bracket. Integral safety straps are available for high-wind installations. The acoustic grade cuts outside noise by more than 70 percent; shade grade performs like low-E glass and is recommended for hot climates; their museum grade blocks UV light; privacy grade is translucent to admit light while creating privacy. indowwindows.com

INNERGLASS

makes interior panels, tightly compression-fitted, which act as a vapor barrier. A header channel fits inside the top of the window frame; compression sides are squeezed into the channel, then pressed top to bottom. Blocking pins are inserted into small holes drilled on either side of the window front. Glass panels are framed in vinyl. The company also makes double-hung interior storms that move in narrow tracks on three sides; sashes are easily removable, and match the meeting rail height of the existing window. They also make sliding storms for use over several steel casements in one opening. stormwindows.com

MON-RAY

has, in addition to various exterior storm window lines, their 500 Series of aluminum storms which can be used for interior applications. They come in a variety of painted and anodized finishes. Various configurations include removable panels, horizontal sliders, and double-hung windows. The panel is inserted in a screw-mounted channel. They can do custom radius shapes and miter angles. And screens are available. monray.com



UNDER THE HOOD — *of a* — 1900 FARMHOUSE

× × ×

A serial restorer and collector of vintage cars takes a “restomod” approach when adding a vintage-look kitchen.

By Micheline DeFranco | Photos by Andy Olenick





× × ×

There's a term among vintage car collectors that describes retaining the original look of a car while updating its technology with modern parts to enhance performance, comfort, and safety: *restomod* (restoration + modern). For Francis Cosentino, a retired advertising executive and an avid collector of fine performance and race cars, restomodding is just as important to the thoughtful renovation of a historic home.

"We bought Fostoria five years ago as our summer home, after waiting for years to find just the right place," Fran says. "We spent two years restoring it in detail. It's more work than building a new house, but preserving the character and history of the house is important to us."

Nestled along the western shoreline of New York's Canandaigua Lake, in the Finger Lakes region, the house called Fostoria was once part of a 200-acre fruit farm. Built in 1900 by William Foster Sr., the two-storey farmhouse later served as a packinghouse and residence for workers on the farm. William and his wife, Eliza, gave the house to their son William Jr., in 1905, as a wedding gift. William Jr. raised his family in the house while continuing the farm's thriving business. Apples, peaches, and other fruit were picked up by steamboat at Fostoria and then shipped by train to locations across the country. The constructed peninsula that extended past the shallow



The kitchen was designed by Lauren Frye; custom finishes are by Guy DiMatteo of Artisan Finishing Services. A custom plate rack hangs above a period-style Kohler sink. A soft-pleated fabric skirt, fastened with Velcro, offers colorful coverage for the under-sink area.







shoreline to serve as a loading dock in deeper water exists today, comprising 200 feet of the home's 400 feet of lake frontage on its current 2.2-acre lot.

Fran and his wife, Jane Parker, an international ballroom-dance competitor, are only the second owners outside of the Foster family, who owned the home until 1999. The house had seen little upgrade or renovation over its first hundred years. The previous owner had installed some new windows, and relocated the stone fireplace from the center of the living room to the wall backing the kitchen. That was part of what drew Fran and Jane to the house: three-quarters of it retained original character, which was something they wanted to preserve.

No newcomers to historical renovation, Fran and Jane had just finished restoring the distinguished Edward E. Boynton House, the only example of Frank Lloyd Wright's work in the greater Rochester, New York, area. They had a tried-and-true team in place, for everything from HVAC to carpentry and landscaping.

"There is virtually no part of the house that we didn't touch," Fran says. "We upgraded the HVAC from a coal-fired hot-air system to gas-fired hot water, updated plumbing and electrical, restored woodwork and flooring throughout the house, and renovated the kitchen to bring it closer to what would have been authentic for that era."

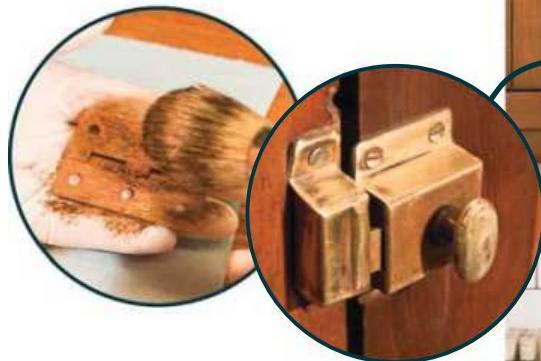
ABOVE Main living spaces like the dining room feature original beadboard, cleaned and waxed by the owners. Hutch, table, and chairs were collected over the years.

LEFT The downstairs powder room has a mirror framed by antique shoe forms.

OPPOSITE An authentic harvest table features heart pine from the Carolinas—the same wood used for countertops.

HOW TO ANTIQUE HARDWARE

Whether on wood or metal, natural patina is achieved over a long period of time as dirt, oils, and UV light affect the surface. To blend new hardware into a vintage scheme, you can achieve a similar aging effect with a few hours of work, simple tools, and patience.



1. First, lightly roughen the surface with steel wool, a wire brush, or fine-grit sandpaper (150 to 220 grit). If the hardware has a lacquer finish, strip it with lacquer thinner, before sanding, then roughen the surface.

2. Use a stencil brush with soft and flexible natural bristles to apply the oil-based glaze (this homeowner used a dark chocolate-brown glaze) to the roughened surface. With a dry brush, soft cotton pad, or your fingers, rub the glaze into the surface until you have a patina-like effect.

3. Let it dry for 48 hours so it's dry to the touch, and repeat the process until you have the look you want. Be patient or it might look contrived. Once you're satisfied, let the hardware dry, unused, for about a week.

4. For wood surfaces, you can use a similar technique. Or try a tinted wax such as Allbäck Linseed Oil Color Wax, but do not sand the wood first.



× × ×

“Contentment,” says the owner. “Every restoration is about seeking contentment.”



Working within the existing kitchen's footprint, Fran and Jane consulted with designer Lauren Frye of Willow Grove Design to bring to life their vision of an aesthetically period-appropriate yet functional kitchen that would blend seamlessly with the rest of the house. One of the biggest challenges was finding wall space for a more centrally located sink. With two direct entryways from the porch to the kitchen, and limited wall space for cabinets, they decided to remove the exterior door that opened awkwardly from the center of the kitchen. Now a farmhouse sink and custom plate rack fill the space, and the existing windows on either side offer gorgeous views across the lushly landscaped property toward the lake.

The couple also replaced the kitchen floor with heart pine that matches the wood used for the countertops and the farm table at the center of the kitchen. Custom cabinetry, including a vintage-looking icebox that conceals a refrigerator and freezer, were carefully distressed to look authentic and of the period. Fran often added his own finishing touches, such as drilling and then filling holes in some of the cabinets to replicate the wear and tear

that would happen over years of use. He also developed a method to antique cabinet hardware, using Allbäck Linseed Oil Wax.

"I'm very hands-on and thorough," he says. "I love resourcing the materials, and the creativity and investigative work needed to do justice to the character of the house. I get a deep level of satisfaction from restoring a home like this."

The more time you spend at Fostoria, the more detail you appreciate, the more you see how thoughtful was the attention paid during restoration: the trimwork in the kitchen that unites with existing trim in adjoining rooms (and that required custom moulding knives); the delicate rosewood inlays that carry from countertop to farm table, echoing tones in the beadboard in the adjacent living spaces; the harmonious blend of natural wood with painted wood in hues mirrored in furnishings; strategically placed lighting barely visible to the eye, yet which brightens corners and dreary days; and visible appliances that are period appropriate, with modern ones tucked away from view while still providing today's comfort and convenience.

ABOVE This is a view of the old lake house from the west side: a new pergola connects guest house and main house.

OPPOSITE A La Cornue stove commands the cooking area; the custom-made Thermador range hood is wrapped with stainless steel and stud detailing.



HITCHCOCK CHAIRS

PAINT-DECORATED FURNITURE IN THE 1800s. By Patricia Poore

 An American folk art that became quite fashionable, paint-decorated furniture started as a way to disguise inferior woods and unify mixed pieces. The form developed with graining and marbleizing, stenciled motifs, and scenics. Windsor chairs were decorated, as were tables, cupboards, and blanket chests.

The most famous such furniture is Hitchcock, named for the Connecticut company founded by Lambert Hitchcock

in 1818. He started by mass-producing parts, but soon demand grew for assembled chairs, vaguely Sheraton or Empire in style and painted black or dark green. They were pinstriped (usually in yellow ochre) and stenciled with baskets of fruit, flow-

ers, leaves, cornucopia, or neoclassical motifs, then finished with bronzing powder. In its heyday in the 1830s and '40s, Hitchcock produced about 15,000 chairs every year. Despite ups and downs, the company proved long-lived, and "Hitchcock chair" became a generic label for any square, small to medium, paint-decorated or stenciled chair.

The tradition persisted until about 1880; the Colonial Revival followed soon after, however, and painted furniture was appreciated by collectors who preserved the original finishes. Hitchcock Chair itself was revived by new owners in 1946, when the Early American style was popular; another heyday lasted into the 1970s. The company went out of business in 2006 but was brought back by antiques mavens in 2010. Today's decorating is done with airbrushes, but the Hitchcock stencil is still placed on the seat back. The company remains in Hitchcock's long-time home of Riverton, Conn.



EACH REGION AND ETHNICITY...

had its own distinctive style. Hudson River Dutch painting featured fruit and flower garlands in black, grey, and white grisaille. The Pennsylvania Germans used bright colors for pinwheels, tulips, and birds. New Englanders favored graining, marbleizing, and even spotted decoration.

FAR LEFT Scenic painting depicting Ithaca Falls, New York, embellishes the crest of a ca. 1820 armchair. **LEFT** Traces of original paint remain on this fancy-painted, Sheraton-style arrowback Windsor.



ABOVE Hitchcock's rush-seated Bonhomme Richard armchair has been in production almost since the company's beginning; today it is a limited edition offering. **LEFT** This paint-decorated worktable with long legs is also from today's Hitchcock Chair Co.

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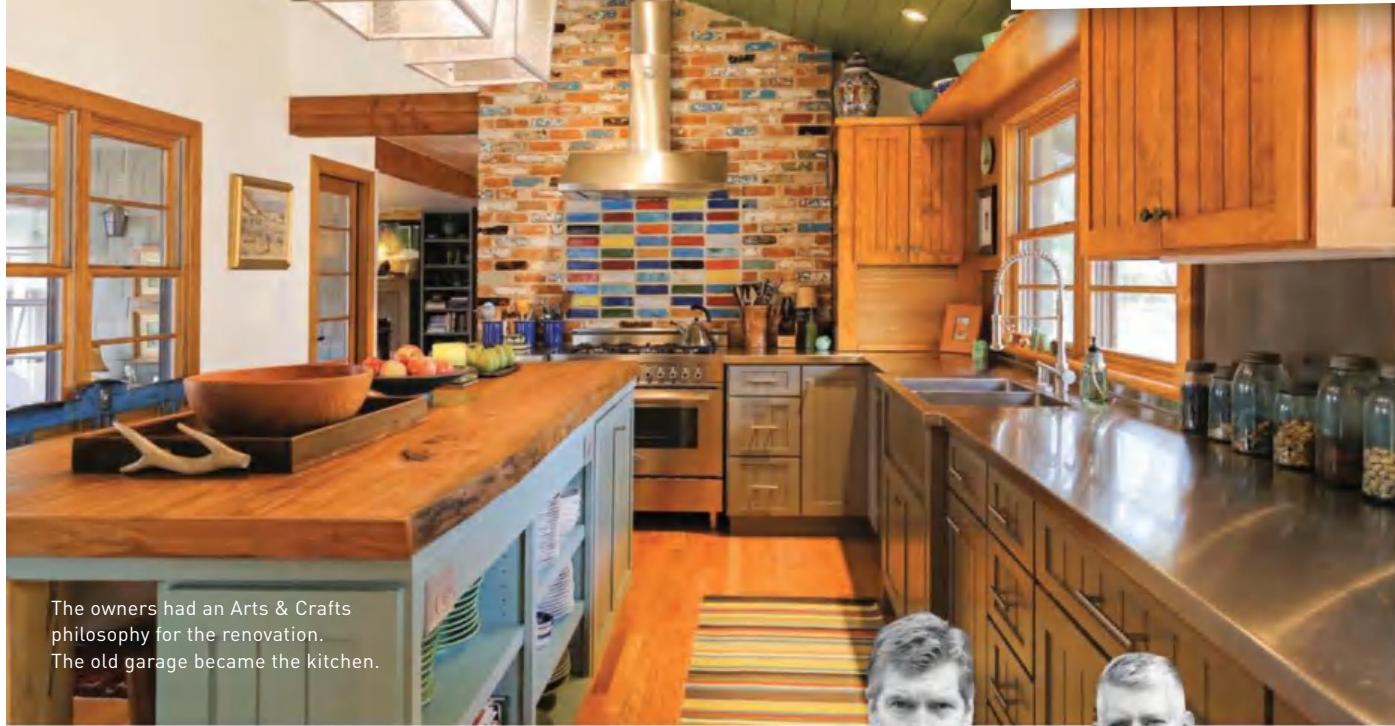
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AN ARTISTIC HOME

A generic ranch of 1949 becomes a personal retreat that can also hold a crowd. **By Chas Fitzgerald and Jackson Hammack**

Boarded up and foreclosed, this was literally the worst house in a sociable and attractive neighborhood in the Oak Cliff area. The interesting, oversized lot looked toward woodland. That sort of lot is rare in Dallas. So we bought the house and remade it. The kitchen, interior board walls, fireplace and entry tile, and front door are new, not to mention the garden areas.

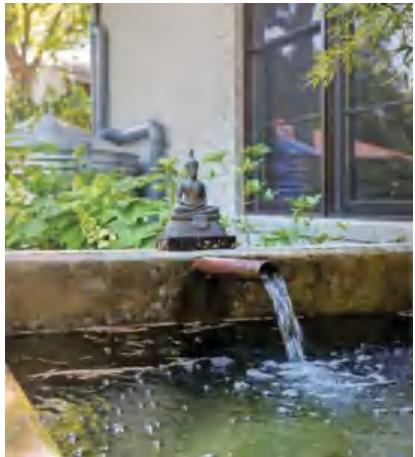
Before, the house had smallish rooms, a terrible floor plan, and low ceilings. It did have grouped windows at the corners, which we repeated in additions. We emphasized the original rustic rafter tails. A low wall that creates a porch at the entry has cruciform openings in the brick, and we used that original detail as a motif for embossed tiles in a fireplace and at the front door.

The brick façade is original, albeit with new windows custom-made to reproduce the horizontal pattern in the original steel windows. Original hardwoods remain. In the vintage blue-tile bathroom, we simply refaced cabinets.

What was once a crawl space has been converted: Our carpenter devised a way to gain seven extra inches of headroom by removing a structural cross beam and steel support pole and sistering the existing 2 x 6 floor joists. Split-level living space was the big reward for some basic reframing of the floor above.

The old, attached garage was converted to a wonderful new kitchen. The 1960s glazed bricks behind the stove, some repainted, came from landscape beds at our previous house. With small collections of pottery, books, and paintings, rooms have a nice, serene feeling. But the best room in the house is more-or-less outside: the screened porch.

In Texas, a covered porch, properly oriented, gets plenty of use. Our house has become the favorite venue at Thanksgiving because we can seat two parties, one in the dining area and the second in the porch. The kitchen island is set as a buffet. We have both fireplaces blazing.



The homeowners used local and natural materials to transform the house, including stone, tile, and reclaimed wood. **LEFT** The property has an Arts & Crafts feeling: an eclectic combination of Western motifs inside, with an Asian-leaning garden. Reissues of Stickley and Hickory furniture mingle with modern classics and leather. **ABOVE** The screened porch is a favorite space. **BELLOW** Behind a low wall, the arresting front door is bordered in tile.





COLONIAL REVIVAL GAMBREL

This house on Caroline St. was built in 1932; the pent roof provided by the gambrel offers snow protection. It's sided with 12" cedar clapboards. A one-car garage is Craftsman style. The old side and second-storey screened porches, as well as an open porch on the back, have been enclosed to add interior space. Period features inside include built-in cabinets, a fold-down ironing board, and a laundry chute for three floors.

BRICK QUEEN ANNE/COLONIAL

One of the first built in the area, this 1895 house predates the Five Sisters neighborhood. The corner-lot house is the only one to boast two front porches and two street addresses. The foundation laid in natural stones is unusual, as is the wide trim.

QUEEN ANNE
TRANSITION

A PEACHY TUDOR

Few local houses have a roof this steep! The gabled house was built by Alexander Terrien in 1928. Much of the 2x4 framing is redwood, stamped by an Oregon sawmill; original siding is Western red cedar, stamped "Tacoma." Could it be that, with the boom by the late 1920s, New England's lumber supply was so exhausted that construction materials were shipped from the Northwest?

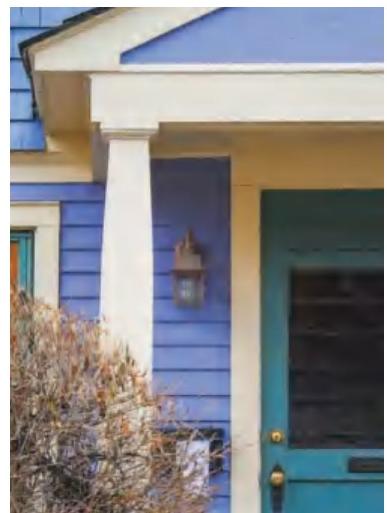


"Inspired by the neighborliness of Five Sisters, residents developed two great websites. Besides the Front Porch Forum, we have MealTrain, which makes easy work of delivering meals when they're needed."

MARY SULLIVAN



Houses in the neighborhood aren't mansions, but are blessed with house-proud owners who delight in preserving period details—like this portico with exaggerated columns.



Five Sisters / *Burlington, Vermont*



This neighborhood and its streets were named for the five daughters of one developer: Caroline, Catherine, Margaret, Marian, and Charlotte. Formerly farmland, the area was built up in the postwar industrial boom that began in the 1920s; before the Second World War, lots were filled with Colonial Revivals and Tudors, bungalows and cottages, all built for working-class people. Minimalist traditional homes filled out remaining lots during the 1950s. Here, front porches almost touch on streets that run only three blocks or less. The Front Porch Forum, launched by resident Michael Wood-Lewis, is an email community that started on Caroline Street and spread throughout Vermont; the group has been praised by environmental journalist Bill McKibben. **Written and photographed by Five Sisters resident Carolyn Bates**



FOURSQUARE WITH DOUBLE-DECK PORCH

Behind the unusual, two-storey porch is a typical pyramidal-roof American Foursquare with a prominent dormer. It was built as a two-apartment home in 1912. During the 1990s, the house was beautifully rehabilitated and adapted for three apartments. Double-decker porches are found on the rear, as well. This house has more porch space than any other in Five Sisters.

COTTAGE BUNGALOW

Built ca. 1930 as a smallish, one-and-a-half-storey bungalow, the house grew over time with shed dormers bumped out of the roof and a rear addition. The photographer calls this one “my most favorite cottage in our neighborhood—it says ‘come on in, it’s summer!’” She tells us that the current owners are artists; they were the first to paint the door in two brilliant accent colors. Color has since blossomed here.

ARCHITECT/BUILDER ROBERTS

Built in 1895, this one is a typical “John Roberts Cottage” with its polygonal bay, L-shaped porch, and gable details that include diamond-cut shingles and stick work. Roberts built three houses on this street, and many others around Burlington. This is a fine restoration; 30 years ago, the house wore grey aluminum siding and had lost its details.



American Foursquares

Comfortably sized for a family, the cubic, hip-roofed Foursquare is a post-Victorian house type with variable style expressions.



Susan Herst, Urban Durham Realty, urbandurhamrealty.com

DURHAM, NC / \$519,000

A classic clapboarded Foursquare of 1923, this home has three-over-one Arts & Crafts windows, deep porch with brick piers and tapered half columns, and louvered attic gable. Built-in bookcases flank a decorative fireplace; bedrooms have working transoms; kitchen and baths are sensitively renovated.



Ann Atkinson, LIV Sotheby's International Realty, sothebysrealty.com

DENVER, CO / \$985,000

The Colorado take on the type is called the Denver Square. This 1911 brick version features a colonnaded entry porch, original door with oval glass, sunroom with four-over-one sash windows, plus leaded glass, paneled woodwork, and French doors. Contemporary amenities include large walk-in closets and a freshly updated kitchen.



Gwen Kemper, Woodward Real Estate, woodwardre.com

PLATTSBURGH, MO / \$249,900

Showing Prairie Style influence, this ca. 1920 brick and stucco Foursquare features a low, broad porch with massive brick columns and grouped Arts & Crafts windows. Inside: original unpainted fireplace bookcases and a built-in buffet, all with leaded glass.



William Bittles, Jameson Sotheby's International Realty, jamesonsir.com

CHICAGO, IL / \$434,900

This wood-frame 1905 home has such notable features as the L-shaped verandah with upper balustrade and second-storey bay window. Inside is a grand foyer entrance with built-in balustraded bench, diamond-paned windows, three fireplaces, ceiling enrichments, and original woodwork.



Kelsey Bailey, Crye-Leike Real Estate Services, crye-leike.com

LITTLE ROCK, AR / \$380,000

This wood-frame example of 1900 features a broad porch with doubled half columns on rusticated concrete piers and an enclosed sunroom. Inside: vintage light fixtures, one partially original bathroom, beamed ceilings, and pocket doors linking bedrooms. The dining room retains its original plate rail-height paneling and built-in buffet.

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50

QUICK MAKEOVERS: BATHROOM DIY

Rid fixtures of rust, stop a running toilet, and replace a busted floor tile.



48 TOOLS + MATERIALS

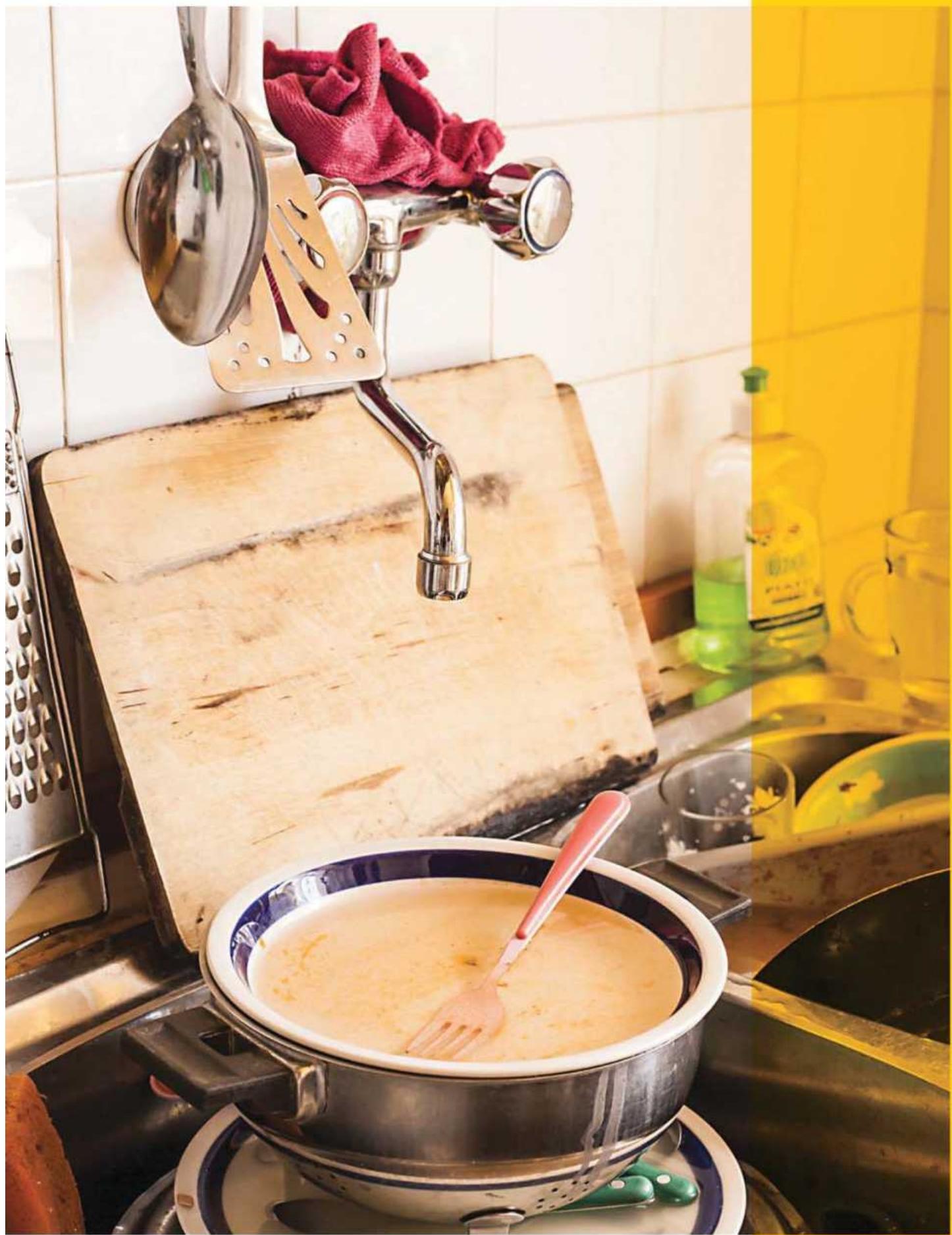
52 KNOW-HOW: LIGHTNING RODS

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60 ASK OHJ



THIS PAGE: PHOTO BY FOTOLIA.COM/FEORES; OPPOSITE: PHOTO BY FOTOLIA.COM/SASINOTO; HAND LETTERING BY MEGAN HILLMAN



KEEPING KITCHEN

A LIGHT DUSTING
WON'T CUT IT IN THIS MOST
HARDWORKING OF ROOMS,
WHERE MULTIPLE SURFACES
GET HEAVY WEAR ALONG WITH
EXPOSURE TO HEAT, GREASE,
AND FOOD ACIDS. HERE'S HOW
TO TACKLE VARIOUS MATERIALS.

By MARY ELLEN POLSON

CABINETS

Despite daily use, cabinet fronts and interiors are often overlooked when it comes time to deep-clean the kitchen. Modern cabinets built or added to the house in the past 10 or 20 years are easy-care for a reason: Even restoration-quality cabinetry is typically finished with a hard, protective coating called a conversion varnish. More stable and long-lived than lacquer or traditional varnishes, these cabinet surfaces stand up to just about any type of household cleaner. Obviously, it's a good idea to use one made for the finish on the surface, whether the cabinets are wood, steel, or another material.

RIGHT It's possible to find the original paint on surviving cabinets, under layers of later paint; a good paint store can help you match the original color.

To touch up worn finishes, nicks, and scrapes, first check with the cabinet manufacturer to see if they can supply a match for the stain or paint. If a match is not available, take a sample (a small drawer or door, for example) to a local building supply or paint store. A good one should be able to come up with a close match by blending commercially available stains or paints. Be sure the finish is also matched for sheen: matte, semi-gloss, or gloss.

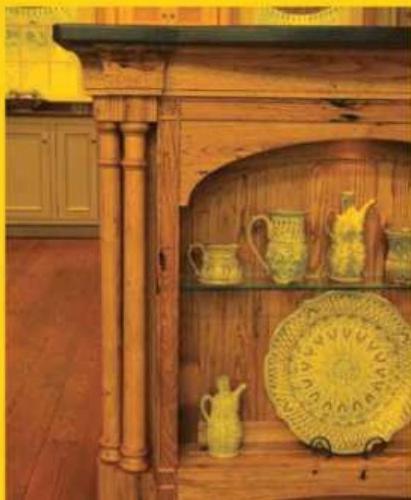
Prepare the damaged and rubbed areas by sanding with fine-grit sandpaper, such as 220, or fine steel wool (oooo). Sand with the grain, and remove dust with a

tack cloth. Test the stain or paint in an inconspicuous area, and adjust as necessary; this may require another trip to the paint store.

If you're working with stain, apply it with a high-quality brush and wipe the stain away to see how quickly it takes to the wood. Repeat as needed to get the right amount of coverage to match the existing finish. Once it's dry, apply a good furniture-quality paste wax to the repair; you may also want to apply wax to heavily used areas (see "A Good Waxing," below).

Vintage cabinets come with their own set of requirements. Original wood

cabinets that have held up for a century or more are often better made than new ones, but they're subject to ground-in dirt, stickiness, and darkening. In most cases, cabinets built between roughly 1880 and 1930 will be made of Douglas fir, pine, or another resinous softwood, including early forms of plywood. Mid-century-era wood cabinets were often made of layers of wood topped with wood veneer. All were sealed with clear finishes that included shellac or varnish, or were painted with "enamel" (usually oil-based paint). Earlier cabinets were treated to a variety of paints, or simply waxed.



A GOOD WAXING

Furniture-quality paste wax may be used on bare wood cabinets as well as over any shellac or varnish. The wax should barely fill in the minute roughness of the surface, not sit as a layer on top of the wood. For best results, use a hand-rubbed paste wax made for wood furniture (Briwax is one brand), applied sparingly. After application, buff the wax well with a soft, clean cloth. This should take as much effort as hand-waxing a car. If the wax begins looking dull or worn in places, simply reapply and buff.

LEFT A good hand-rubbed paste wax will help protect old or new wood cabinets; these are made of reclaimed chestnut.



STRIPPING HARDWARE

Paint strippers or mineral spirits will quickly remove paint from hardware, but less toxic methods often work just as effectively. In every case, dry the hardware thoroughly once it's clean to prevent rust. Lay the pieces in the sun for a few hours, or in an oven set to 150 to 200 degrees for about 20 minutes. Buff the clean, dry hardware to bring out the shine. For vintage brass hardware, apply tung oil with a soft cotton cloth. Let it sit for a few minutes, then buff off the excess with a soft dry cloth. Try one or more of these methods:

- Immerse the hardware in hot boiling water with an ounce or two of vinegar. Allow it to sit for several hours or overnight. Rinse under hot tap water. Use an old toothbrush and/or a nut pick to scrape off clinging bits of paint.
- Boil the hardware in a slow cooker on high for several hours. The heat and moisture will soften the paint, and often it will fall off as a single piece. This method may stain or contaminate the pot, so reserve one for non-cooking uses only.
- Dissolve $\frac{1}{4}$ cup of washing soda (a detergent booster) in a plastic bucket or used coffee can, then add boiling water. Stir until the soda dissolves, then submerge the hardware. Let soak until the paint loosens.



COPPER SINKS

Copper has a living finish, which means it has the ability to change. If you've ever spilled lemon juice or yogurt in a copper sink, you are well aware of this. Luckily, even the most glaring spots and splotches will fade, sometimes in a matter of days.

To clean copper, use mild soap and warm water. Wipe the surface down daily with a soft, dry cloth. Avoid abrasive cleaners and copper polishes, which will strip any applied finish and interfere with the development of a natural patina. To clean dark spots or rings caused by pots and pans, use a non-scratch (plastic) scouring pad to lighten the surface. The copper will naturally darken to match the surrounding area after a few days. For extra protection, apply a wax formulated for metals, such as Flitz Faucet Wax Plus.

ABOVE The patina of this copper pantry sink in a 1915 bungalow evolved over time.



WHAT KIND OF CLEAR FINISH DO YOU HAVE?

To determine what kind of clear finish you have, first test an inconspicuous spot with a little denatured alcohol. If it dissolves easily, the finish is shellac. If it doesn't react, try lacquer thinner, which dissolves both shellac and lacquer. If neither solvent fully dissolves the finish, it's varnish.

Once you have established whether the finish is shellac, lacquer, or varnish, you can begin to refresh it. Don't automatically strip the finish down to the bare wood: it's usually better not to, especially if the wood is thin or fragile. If the finish is in good condition, start by deep-cleaning the surface.

SHELLAC

Use a gentle dishwashing soap, applying only the suds. Wipe them away immediately. If this doesn't loosen much dirt, try a stronger cleanser that's safe for wood surfaces, such as Murphy Oil Soap. You can also try a small amount of denatured alcohol, applied with fine steel wool. The alcohol will melt the surface slightly and loosen built-up dirt. Refresh the finish with a coat or two of new shellac. Although sensitive to water, shellac is a very forgiving finish: each application partially dissolves the previous coats, then the entire film re-hardens to a single layer. To give the refreshed finish an aged look, sand lightly with fine-gauge steel wool.

VARNISH

Oil-based varnish tends to darken with age, but if the surface appears to be in good condition, try cleaning it with Murphy Oil Soap or another wood cleanser. Dry the surface immediately after cleaning. For truly filthy solid-wood cabinets, apply a mix of equal parts turpentine, white vinegar, and boiled linseed oil. Once the cabinets are clean, polish with lemon oil or paste wax.

Touch up scuffs and scratches with a small amount of linseed oil, or a mix of linseed oil and varnish. Wipe on the oil, then immediately wipe it off; the limited contact should be enough to fill in small imperfections.

PAINTED FINISHES

Wash painted cabinets with a mild, paint-safe cleaner. Rinse with water and dry immediately. If the paint is a glossy enamel, you can also use a mix of 1 teaspoon washing soda (Borax and Arm & Hammer make versions of this laundry booster) into a gallon of hot water.

If the paint is failing, the best alternative may be to lightly sand down all exposed surfaces and repaint with gloss latex or enamel. If you discover you have solid wood cabinets with a beautiful grain, however, another alternative is to strip the paint, then seal with shellac, oil-based varnish, or furniture wax.

SURFACE MATERIALS

While many old-house kitchens are equipped with an all-purpose countertop, others include task-specific surfaces: stainless steel around the sink; butcher block or wood in the pantry; and marble for rolling out dough. Not surprisingly, these use-specific surfaces need a bit of coddling.



FROM LEFT Buff and polish out minor damage to marble with a micro-crystalline polish, like this one from Renaissance. Soapstone, which oxidizes from light grey to charcoal once cut, is a rugged choice for both countertops and backsplashes when treated with mineral oil. Marble is more porous and softer than granite or soapstone, so it should be resealed frequently.

NATURAL STONE

Even an almost indestructible surface like nonporous granite or soapstone needs occasional care. Both stones wear beautifully, provided the surface is treated with a sealer that's refreshed as it begins to wear. In the case of granite, that's a penetrating stone sealer; for soapstone, the standard is mineral oil.

Soapstone initially has a longer break-in period. Installers recommend monthly mineral-oil treatments for the first year, with semi-annual touch-ups after that. Avoid using cleaners that may interact with the stone, such as those containing citrus. Scratches in soapstone can be buffed out with fine steel wool or a little medium-grit sandpaper wetted with mineral oil.

Granites that are porous, however, need extra care. Reseal them with a granite or stone sealer once you notice that water no longer beads up on the surface. Once water starts to seep into

the counter, the stone may begin to etch or develop hazing. Granite seldom scores or shows scratch marks, but it can chip if you whack it hard with heavy cookware. Although professional countertop restorers can patch chipped areas, the repairs tend to wear away over time.

Marble—especially white marble—is enjoying renewed popularity as a work surface despite the fact that it is porous and stains easily. Any marble countertop should be professionally sealed, with the sealer refreshed every few months. Additionally, clean up any oil or acid-related spills (wine, lemon juice, tomatoes) immediately. Avoid cleaning marble, limestone, or any natural stone counter with ammonia-based spray cleaners. Over time, the ammonia builds up on the stone, dulling the finish. To rub out minor scratches and add sheen to marble, apply tin-oxide polishing compound or micro-crystalline wax to the surface. Rub vigorously with a damp cloth.

BUTCHER BLOCK

Butcher-block counters are formed from strips of hard maple or oak bonded together with the grain edge face-up for stability. Some are offered with long-lived permanent sealers, but wood intended as a cutting surface is usually finished with tung or mineral oil.

To clean it, rub the surface with half a cut lemon, squeezing on lots of juice. Then sprinkle with coarse salt and rub the salt in. Rinse and wipe with a clean cloth or paper towels. The acid and salt combination kills any surface microbes, and the lemon juice helps to bleach out minor stains. If the surface begins to show black marks from water penetration, wipe it down with a very dilute solution of chlorine bleach (about 1 ounce in a quart of water).

Even if the surface isn't used for cutting, refresh the wood every few months (more often if it begins to look dry) with mineral oil. You can also use any food-safe natural oil that won't turn rancid, such as walnut oil, or a butcher block-specific conditioner. If the surface is damaged—with scratches, heat marks, or bad stains—sand the surface lightly with fine (220-grit) sandpaper using an orbital sander. Clean the surface with a tack cloth and give it a fresh application or two of oil.

BELOW With proper care, a butcher-block counter will last for decades.





STAINLESS STEEL

As the name implies, stainless steel won't stain or rust, lasts practically forever, and is easy to clean. It does scratch and show fingerprints, however. To keep fingerprints to a minimum, clean frequently with mild soap and water, followed by an application of a cleaner or polish specially formulated for metal. Usually, the "cleaner" is a protective oil, but it does make stainless steel gleam!

ABOVE Stainless steel won't stain or rust, but it can get scratched: buff out small abrasions with a nylon scouring pad, working with the grain of the steel.



LAMINATES

Keep original or new tomato-red and "boomerang" countertops spotless with any gentle kitchen or household cleaner. If scratches appear, buff them out with a non-abrasive powdered cleaner like Bon Ami. Laminate surfaces can burn, though, so take extra care when flaming Cherries Jubilee or Bananas Foster.

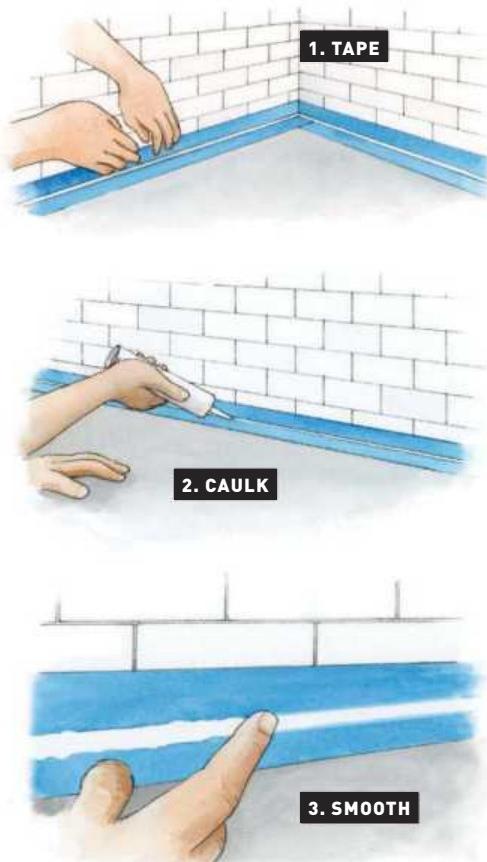
ABOVE Laminates like the retro Boomerang pattern are easy care and still available from several manufacturers.

A TIGHT BEAD

To caulk seams between countertops and backsplashes (or countertop and sink), use silicone caulk, which stands up well in wet areas. First remove the old caulk; use a utility knife or razor blade (or even pull it away with your fingers if it's flexible enough). Choose a color for the new caulk that blends in almost invisibly between the two surfaces.

Unless you're a tile pro, it's all but impossible to apply caulk in a straight line freehand. Instead, use this trick: Tape the edges of the counter and backsplash or sink where they meet with painter's tape, leaving only a small gap between the two runs of easily detachable tape. [1]

Now apply the caulk, taking care to get full coverage in the gap between the two runs of tape. [2] Smooth over the caulk with your finger to ensure an even bead line. [3] Carefully peel away the top piece of tape, then smooth the caulked bead once again with your finger. Remove the bottom tape, pulling in a long smooth motion so as not to remove the caulk from the seam. Smooth the line once again; the result should be a professional-looking caulk seam.



GROUT IT OUT

To clean and brighten grout, try a mixture of baking soda and hydrogen peroxide. Mix equal parts to form a runny paste, and apply it to the grout lines with an old toothbrush. Let the mixture sit for a few minutes, then rinse it off. Repeat as needed.

To replace cracked grout, clear the damaged areas with a utility knife or (for bigger jobs) an oscillating multi-tool. Brush away any loose material with a stiff nylon or bristle brush. (Do not use a brush with metal bristles that could scratch the tile.) Then regROUT, using either premixed grout or a batch you've mixed yourself, applied with a float. Be sure to work the fresh grout deep into the gaps.

To clean away excess wet grout, dip a work sponge in clean water and wring it out thoroughly. Wipe perpendicular to the grout lines, not with them. Let dry, and repeat as needed to remove grout haze. Dispose of the wastewater in a utility sink or outdoors, since dried grout can clog smaller water lines.



APPLIANCES

Grease, spills, and even dust make it a challenge to keep the stove and fridge gleaming.

NICKEL AND ENAMEL

Whether your range is vintage or reproduction, a little care goes a long way with enameled surfaces and nickel trim. Use non-abrasive cleansers for the porcelain or enameled surface. Choices include warm soapy water, glass cleaners, and ceramic cleaners like those for tile. Wipe up acid-based spills immediately to prevent etching.

The same goes for nickel finishes: lemon juice or tomato sauce may etch the metal. To clean nickel-plated trim, use a non-abrasive metal cleaner such as Flitz, Maas, or Simichrome, available at any good hardware store.

PORCELAIN

Whether the porcelain surface is on a vintage Fifties range or a sink, clean it with a mild liquid detergent or non-abrasive dry cleanser such as Bon Ami or Bar Keepers Friend. Avoid commercial cleansers that contain silica, which can scratch the surface. For tough stains, form a paste from cream of tartar mixed with hydrogen peroxide, and apply with a soft-bristle brush.

To whiten the surface of a sink, fill the basin with warm water and add a cup of household bleach. To remove rust stains, try rubbing them with lemon.



The right cleaners and restoration techniques will keep cabinets, backsplashes, and vintage appliances looking good.

HOMEMADE OVEN CLEANER

To clean an enamel or porcelain stove interior, skip the toxic oven cleaner or all-day, high-heat treatment, and instead make your own cleaning paste:

- 1/4 cup dishwashing detergent
- 1 cup baking soda
- 1/2 cup coarse salt
- 1/4 cup white or apple-cider vinegar

Mix all ingredients in a large, non-reactive bowl with warm water as

needed to form a paste. The paste should have the consistency of cake icing. Remove the racks from the oven, then apply the paste on all surfaces with a sponge or clean paint brush. (You can apply the cleaner to the racks as well.) Let sit for at least six hours or overnight.

Remove the grimy paste with clean water and a sponge, rinsing the sponge and changing the water as needed.



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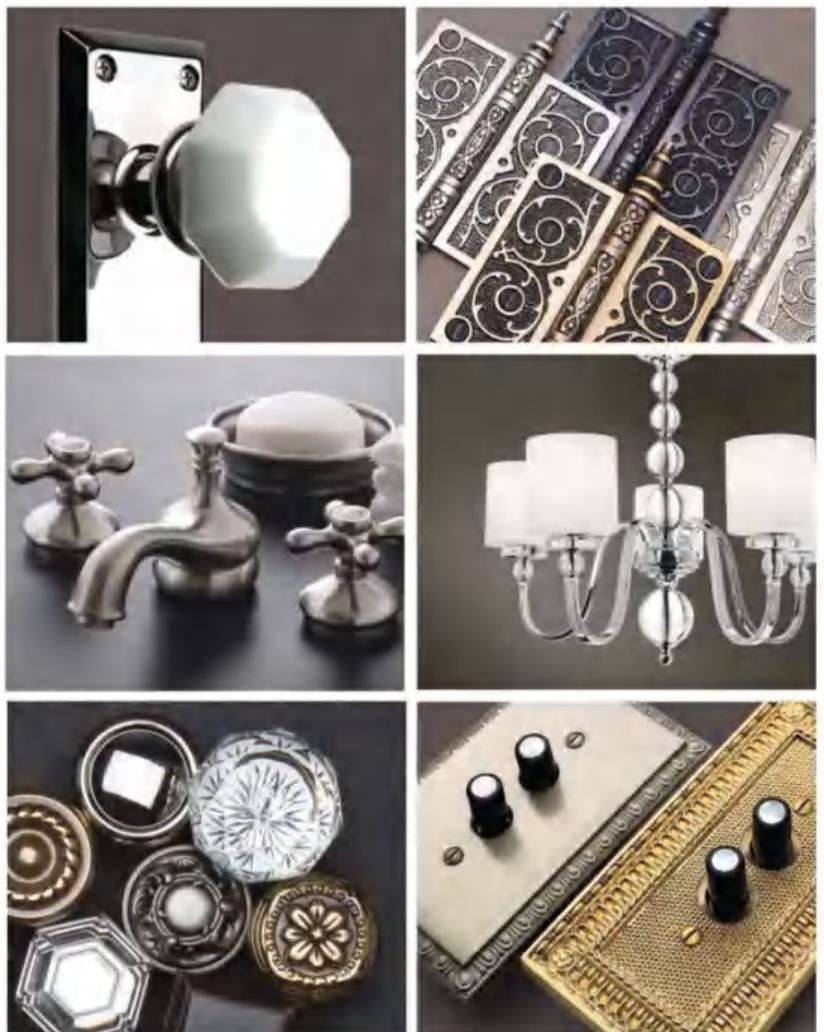
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< LEMON UP >

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< PITCH FREE

Remove resin, pitch, and rust from saw blades and drill bits with Blue Bear Saw Blade Cleaner. Made from soy and citrus, it helps prevent new corrosion and is 100 percent biodegradable. Quart: \$21.95. Franmar, (800) 538-5069, franmar.com

QUICK SET >

Shown in the 4-ounce size, G/Flex 655 thickened epoxy adhesive is perfect for repairs to wood, masonry, glass, fiberglass, or metal. The two-part resin and hardener mixes easily and cures in 3-5 minutes. \$25.99. West System, (866) 937-8797, westsystem.com



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The Osborne Wood Products, Inc. advertisement features a black chandelier with three shades hanging from a ceiling with a decorative medallion. Below the chandelier is a circular logo containing a hammer icon and the text "OSBORNE" above "Wood Products, Inc.". The background is a dark room with a white arched doorway.

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The Kennebec Co. Befitting Cabinetry advertisement shows a kitchen interior with dark wood cabinets, a stainless steel refrigerator, and a double sink with a faucet. A window above the sink looks out onto a brick wall. A pendant light hangs over the sink area. The Kennebec Co. logo, which includes a circular emblem with "KC" in the center and the words "DESIGN • CRAFT • INSTALL" around it, is positioned in the lower left corner of the image.

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The Trustworth Studios Wallpaper advertisement features a sample of wallpaper with a green and blue floral pattern. The brand name "TRUSTWORTH STUDIOS" and the product "WALLPAPER" are at the top, followed by the pattern sample. At the bottom, it says "THE GALAHAD CFA VOYSEY" and "WIDTH 27 INCHES - 7 DOLLARS 95 FT". The website "WWW.TRUSTWORTH.COM" and phone number "508 746 1847" are also included.

The Donald Durham Co. Water Putty advertisement features a cartoon illustration of a muscular man in a red tank top and shorts, flexing his arms. The text "WON'T SHRINK From Any Job" is written in large, bold letters. Below the illustration, it says "Use Durham's Rock Hard Water Putty to fill cracks and holes, rebuild missing material, and mold new objects. It permanently adheres in wood, plaster, and tile without shrinking. You can then saw, chisel, sand, polish, and color it." To the right is a can of "DURHAM'S WATER PUTTY" with the Spanish text "MASILLA SOLIDA EN AGUA". A Facebook "Like us!" button is also present.

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Bathroom Fixes

Rust stains, a running toilet, cracked floor tiles?

Simple solutions let you check these common problems off the to-do list.

By Lynn Elliott

HOUR

Remove Rust on Fixtures

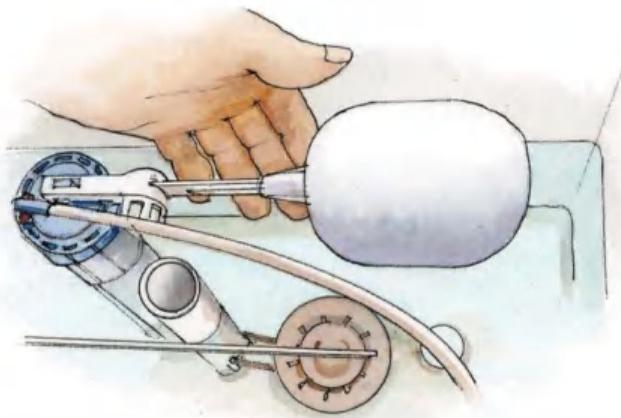
Rust stains on porcelain bathtubs and sinks are unsightly and, worse, they may keep spreading. Try one or all of these three fixes to banish the stains. (1) Cut a lemon in half and dip it in coarse salt. Gently scrub the stain in a circular motion until the rusty stain fades. Rinse well and dry the area. (2) For rust rings around a drain, close the drain and spray the rust spot with white vinegar. Allow it to sit for at least 30 minutes. Repeat as needed. Then rinse well and pat dry with a cloth. (3) For stubborn stains, make a poultice of equal parts Borax (powdered laundry booster) and lemon juice. Make sure to wear latex gloves! Pack the poultice onto the rusted area and let it sit for 30 minutes. Wash the poultice off with a cloth dipped in warm water. If the stain hasn't completely disappeared, repeat the process. Finally, rinse the area well and wipe with a dry cloth.



DAY

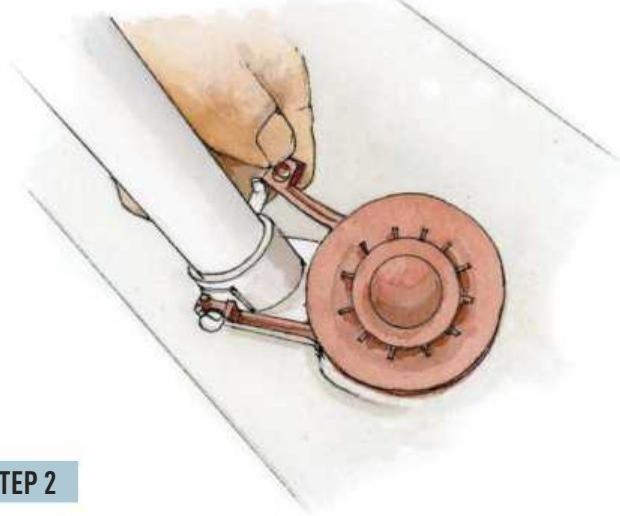
Fix a Running Toilet

Is anything more irritating? And you're wasting water! The problem is often with the float or the flapper, both easy to fix. Remove the lid from the tank and check the water level, then follow these steps.



STEP 1

Water in the tank should be an inch below the top of the intake tube. If it's too high, flush and, as water rises, gently lift the float arm to see if the water stops. If it does, then the float is the problem. Adjust it by either pinching the metal clip and sliding the float down the wire, or by unscrewing it by the ballcock to change the arm level. Be sure the float doesn't touch tank sides; it should move without dragging. If water still runs, check the float by unscrewing it and looking for holes. It may be filling with water, which will also cause the tank to run. Replace it.



STEP 2

If water is still running, check if flapper is out of position or not sealing well. Adjust the chain if too tight or kinked, to make flapper stay open. A deteriorated flapper or mineral buildup can also cause leaking: Turn off water at the shutoff valve and flush, holding handle down to drain toilet. Examine flapper and rim. Clean rim with steel wool. A flapper can be cleaned, but it's often best to replace it. Take flapper off its hinges and disconnect chain. Swap in a new one. Turn water on, and flush to check length of the chain and whether flapper is aligned correctly. Adjust as needed.

WEEKEND

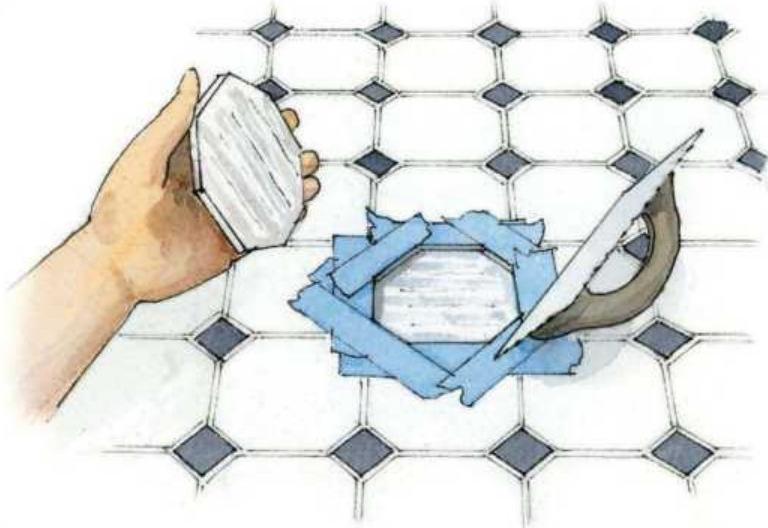
Replace a Floor Tile

Although a tiled bathroom floor is durable, a tile might have cracked or broken if a heavy object was dropped on it. If you can find replacement tile (you saved a few in the basement, right?), you can replace just the cracked tile.



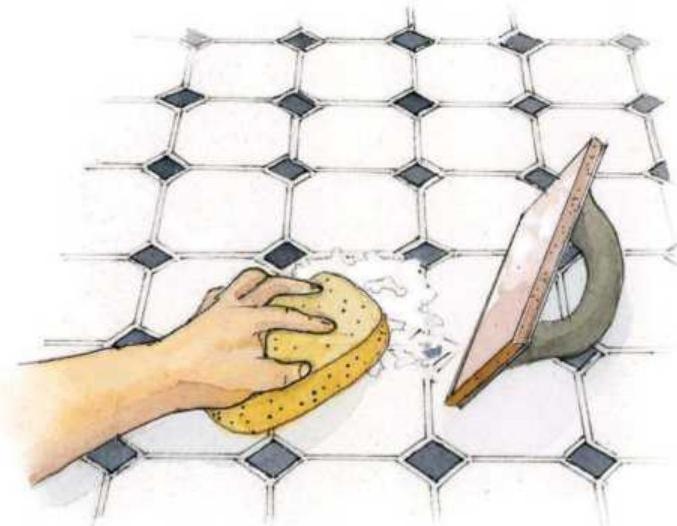
STEP 1

Using a grout removal tool and wearing safety glasses, scrape out the grout around the broken tile. Brush away loosened grout. Then place painter's tape on the edges of the surrounding tiles. Using a drill with a $\frac{1}{4}$ " ceramic bit, make a series of holes in the broken tile(s) to make removal easier. Then use a narrow chisel and hammer to break out sections of tile, working from the middle outwards.



STEP 2

Loosen the old adhesive with mineral spirits and then scrape it off with a wider chisel. With a $\frac{1}{4}$ " notched trowel, place a small amount of appropriate tile adhesive on the exposed substrate, combing it into straight rows. Also apply adhesive to the back of the replacement tile and set it in place, pressing firmly. Adjust so all sides are evenly spaced. Check that new tile is level with the surrounding tiles. Allow it to dry for two hours.



STEP 3

Remove the painter's tape from surrounding tiles. Load a rubber grout float with grout and, holding it a 45-degree angle, swipe all of the open joints. Fill any gaps. Allow grout to dry for 20 minutes and then remove excess with a damp sponge. Don't walk on it, and let it dry overnight.

TIP • **Don't apply too much pressure** when chiseling, to avoid a slip that might damage surrounding tiles.

Lightning Rod Basics

If yours is the tallest house around, if it's surrounded by open land, if it's been hit before: invest in lightning protection. **By Brian D. Coleman**

 Lightning rods are an American invention, thanks to Benjamin Franklin's 1740s experiments with electricity. Patriotically, he refused to patent his invention, and by the 1760s lightning rods were marketed throughout the Colonies.

A lightning strike can not only start a fire but also blow apart even masonry, and may injure or electrocute indoor occupants. The high heat of the strike can flash-steam water, causing an explosion (it's why trees shatter when hit). During a storm, it's dangerous to be near a filled sink or bathtub, and to stand too close to conductive metal, like a stove.

The height of the building is an important consideration. Church spires used to be the highest point in a town, so pragmatic pastors told congregants to stay away, not come to pray, during thunderstorms.

The Franklin Rods were simple: a pointed iron spike 8' to 10' tall with a gilded tip (to prevent rust), fastened to the highest point of a building. The lightning's path from storm clouds was thus facilitated (though neither directly attracted nor repelled), deflecting it away from the structure, into the rod, and then down a low-resistance brass wire to the earth. (Turned out that Franklin's pointy design had problems, as it tended to ionize the air, making it conductive and thus a strike more likely. British scientists maintained that a rod topped with a ball was better. King George III had his palace equipped with blunted rods, but Americans stuck with the pointy ones, which was taken as a sign of their bad attitude.)

Today's rods are called "air terminals," and they're accompanied by bonding conductors and cables connecting them and running to the ground, along with two or more grounding rods or plates in the earth. Today's rods are usually made of aluminum or copper; a pointed Franklin rod looks historically correct. Rods at least 10" higher than the structure are placed



A lightning rod on the tower of the author's house.

at intervals along high points such as the roof crest, ridge, chimney, or along the perimeter of a flat roof. A braided copper or aluminum cable made for lightning systems connects the rods and runs into the ground to dissipate a charge. To avoid oxidation and even fire, don't mix copper and aluminum components; thus, don't use a copper rod with aluminum roofing or siding. Keep aluminum components away from copper roofing or gutters.

Installation is straightforward, though the path to the ground should be as short and straight as possible. Bends in the wire cause magnetic field crowding, and may eject or arc the current to a conductive element such as wiring or plumbing. Wires should not be run across roof flashing. It's safer to run wires outside the house to keep side flashes away from the interior. The number of rods needed is calculated by each "protection cone," which radiates conically from the tip 45° from perpendicular; a rule of thumb is that a 12" rod will protect about 20' of roof. See diagrams at lightningrodssupply.com. To protect electronics, surge arrestors or protectors should be installed on incoming power sources: telephone lines, electrical service panels. In-ground gas lines, water lines, and well casings might attract a current and should be protected.

KEEP IT INSPECTED

Regular inspection is the key to safe functioning. Roofers, chimney masons, and house painters may disconnect cables and connectors and forget to reattach them; in your contracts, specify a mandatory inspection by a UL-certified inspector. Wires and cables may have outdated or inadequate surge protectors, grounding systems may need updating...but general electricians may not be experienced in lightning protection requirements. Have a system installed by a UL-certified installer, whose work must pass third-party inspection. Cost is usually between \$2,500 and \$4,500. Your insurance company will approve.



ORNAMENTS FOR THE ROOF

"More is better" might have been the late 19th century's motto, when fanciful iron cresting and more were added to rooflines. Lightning rods were often fancy, embellished with directional wind arrows, figural weathervanes, and ornamental glass balls—red, blue, green, and also white milk glass. Balls found broken on the ground were evidence of a strike. Here are a couple of my favorite sources, who sell everything from glass balls to time capsules for your roof system: lightningrodparts.com; ferroweathervanes.com

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STUFF NEW TECH SCREWED UP

“The strobe effect reminds me of a 1970s disco ball.”



We installed a reproduction, inverted bowl-style chandelier in our 1910 Foursquare. The fixture is on a dimmer, of course. We decided to use LED bulbs to save energy. But the light tends to flicker and buzz whenever it's turned on. It gives a strobe effect and I'm not sure the LEDs can take it! Still don't know if I have an electrical problem. —*Tom Welsh*



Share Your Story!

What have you, your spouse, pet, contractor, previous owner (you get the picture) screwed up? Email us at aviator@aimmedia.com.

THE FIX

It's never a bad idea to consult an electrician, especially if you experience flickering or dimming during a strong wind or when you turn on the vacuum cleaner. From what you describe, however, it's most likely that the problem comes from combining new technology (the LEDs) with old technology (a dimmer designed for incandescent bulbs).

Start with the bulbs themselves. Check the package to make sure you bought dimmable LEDs. If the bulbs check out, it could be that the brand of bulbs you bought aren't compatible with the existing (older) dimmer. Since LED technology is still in flux, some LEDs work fine with incandescent dimmers while others don't. If switching brands doesn't work, the culprit is probably the old dimmer.

Incandescent dimmers (known as TRAICs) work by turning the current on and off many times per second. The pulsing current causes a traditional incandescent to dim or brighten as the knob is adjusted. When bulbs are changed to LEDs, the dimming system may not work smoothly because LEDs are designed to be either on or off. And some LEDs do not dim as much as incandescents: some only dim to 25 percent of full brightness, for instance, while old-school bulbs can go down to one percent. For that reason, LEDs may "drop out" at the lower range of the dimmer switch. The result could be flickering and buzzing.

The solution then would be to change the dimmer to one that's LED compatible. Buy a dimmer that's been tested to work with a wide variety of LED bulbs, and one suitable for the LED load generated by your chandelier. Most incandescent dimmers were designed for a minimum load of 40 watts. LED bulbs may draw less. On the other hand, if the dimmer is designed to carry a huge load—say, 500 watts—that might be the reason behind the disco-ball effect.

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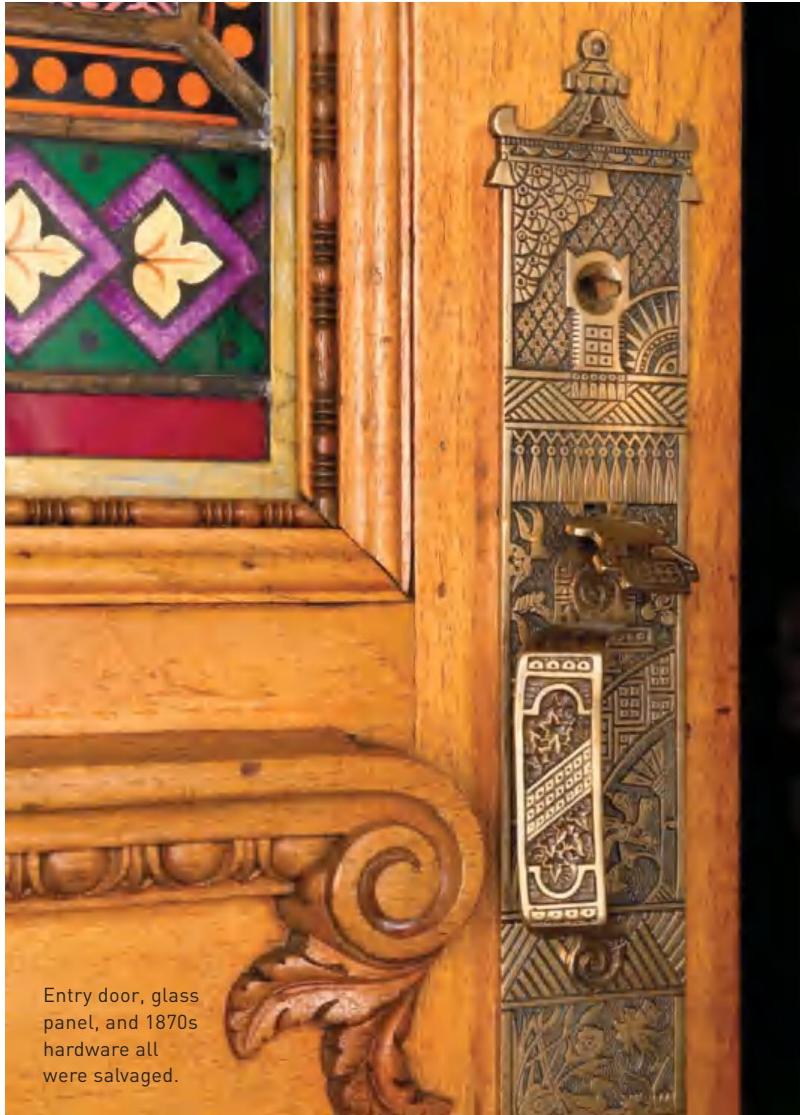


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Vintage Hardware to Match the Door

Victorian charm was revived on this cottage that had once worn white aluminum siding. **By Brian D. Coleman**

 The entry was looking better: The homeowner had hung a salvaged antique door of the late 19th century, and he'd even upgraded it with a stained-glass panel. Still, it looked unfinished. Aha! The hardware—it needed to be heftier, eye-catching, and welcoming.

A handsome 1870s set with a thumb latch and pull was spotted in a local salvage shop. Cast in brass, an Anglo-Japanese fantasy of stylized flowers, tassels, a duck swimming in a pond, and a pagoda...who wouldn't open that door to find out what lay beyond?

A pair of bronze hinges, also in an Aesthetic Movement design, provided the final touch of authenticity.

THE COST

VINTAGE HARDWARE SET	\$50-500
SCREWS (box)	\$18
HEAVY-DUTY HINGES (PAIR)	\$58
TOTAL	\$126-576

how to do it

1. MEASURE TO CUT

Using old hardware requires some forethought. Knowing that 19th-century back plates or escutcheons were often large, the owner measured to be sure it would fit comfortably without intruding on mouldings or panels. Next he measured its placement from the ground up, and marked where the door would need to be mortised (cut into) to accommodate the lockset; 36–38" is a standard height.

2. DISASSEMBLE & CLEAN

This pull came with a complete lockset that was in working order, but all the parts needed thorough cleaning. First step: disassembly on a level surface, with the plate removed and the lockset's interior workings documented on a cell-phone camera to aid reassembly. Clean parts with a paint thinner-saturated rag. Then, to lubricate, sparingly apply white lithium grease to springs, points of wear, and moving parts.

3. INSTALL

Carefully chisel and drill out the door to install the lockset; the strike plate will be set into the jamb afterwards for precise alignment. To make sure the back plate has a smooth, flush fit, slightly recess it: Faintly outline it in pencil on the door face, then lightly scribe it to a depth of $\frac{1}{16}$ " with an X-acto knife. Carefully chisel out a recess of approximate $\frac{3}{16}$ " into which the plate is settled. Use straight silicon-bronze set screws to attach the plate, adding strength along with appropriate detailing; carefully turn and tighten screws by hand (no power drill) to avoid stripping them. [Buy silicon-bronze screws through jamestowndistributors.com.] Although the vintage hardware still locks, this owner added a small modern deadbolt above, not visible in this closeup, for extra security.



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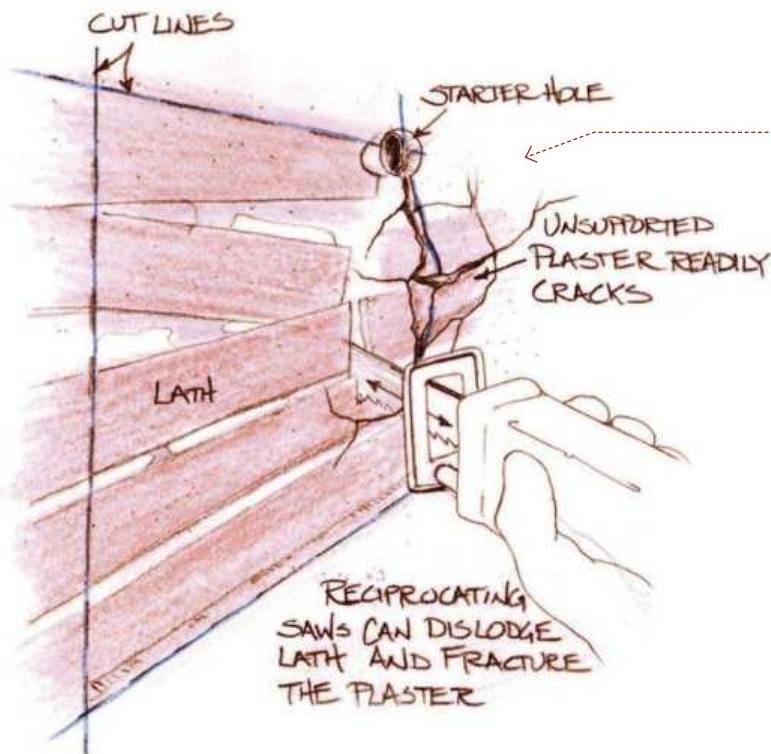


Restore

DO THIS, NOT THAT

Cutting into Plaster

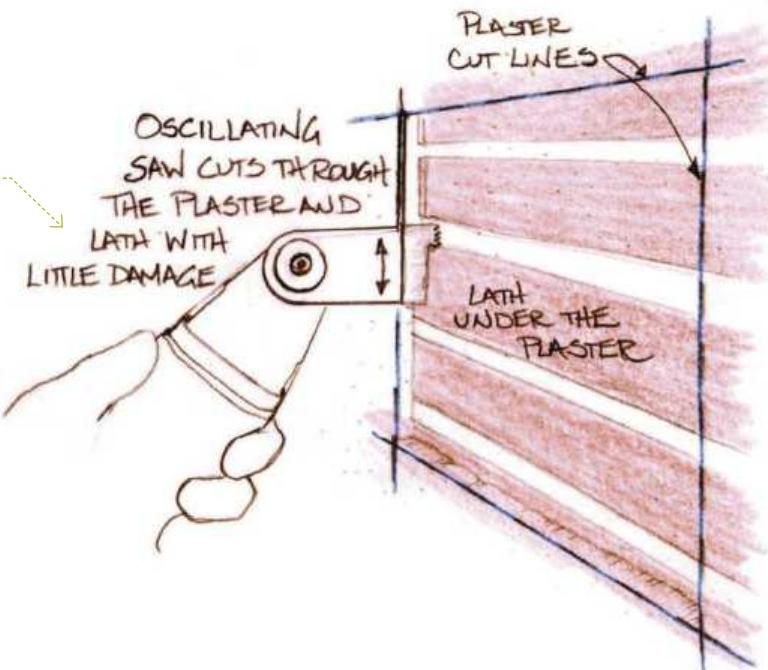
As the owners of older houses, we constantly juggle several projects at a time. Who among us hasn't grabbed the tool that was handy, rather than going for (or buying) the tool most suitable for the job at hand? There are dozens of tools available to make even the most dreaded project quite a bit easier or at least more tolerable. Consider that we occasionally need to cut an opening into an existing plaster wall or ceiling: sometimes a small hole for an outlet box or ceiling light fixture, other times a large hole for a recessed cabinet or even a new window. Either way, we face the daunting task of cutting through existing, often sound, plaster and lath. The right tool can make all the difference. **By Ray Tschoepe**



WRONG WAY

DON'T SAW YOUR WAY TO A MESS

Unless you are planning to demolish large portions of the wall or ceiling, avoid the use of reciprocating saws, jigsaws, or even handsaws. At the very least, they will necessitate lots of repair around the edges of the hole you cut. That's because, after you insert your blade through a drilled hole, the moving saw teeth are apt to "grab" the lath and push it away from the plaster, breaking the bond and creating a mess to be repaired. The potential for breakage is there even if you cut on the pull stroke.



RIGHT WAY

CUT THROUGH CLEANLY

Cutting into a plaster wall or ceiling involves cutting through two very different materials—the wood or metal lath, and the cementitious plaster—which are mechanically bonded together. The trick is to make the cut without losing that bond and having the materials separate. Oscillating tools (by Fein, Dremel, Bosch, Milwaukee, etc.) are the tools of choice. A single carbide blade can cut through the plaster and the wooden lath with ease. The blade's high-speed oscillations will cut quickly and neatly while maintaining the bond between materials. As a bonus, dust production is kept to a minimum.

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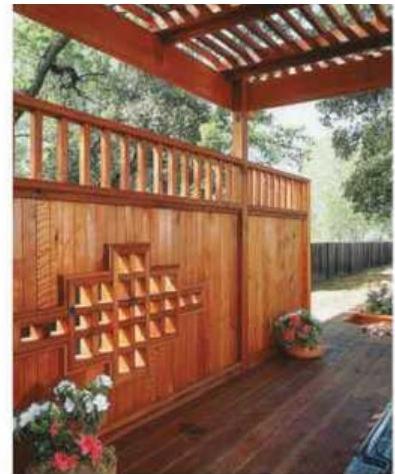
ReggioRegister.com 1.800.880.3090

Q: I took your advice, buying the carpet first and building a room scheme around it. But I'm having trouble with the wall paint. I think I've matched the soft, greyed hue in the rug, and then it looks like a crayon color on the wall. Do I have to custom-mix my paint? I don't know how! —*Kristi Morello, Wayne, N.J.*

A: Old-time interior house painters—they were called “decorators”—would expect to custom mix color for you. You can still hire painters like that; look for a company that offers not only straight-from-the-can painting, but also glazing or faux effects. Somebody at the firm undoubtedly will understand color theory.

It often happens that a color seemingly well matched to a rug, curtain, or wallpaper will look much too strong when it's flat on an expanse of wall. You can neutralize the color, and produce harmony, by mixing it with grey, or by making it lighter (in value) with white. Adding white often softens a color. The way to grey a color without darkening it is to add its complement (e.g., orange to blue)—a hit-or-miss proposition, if you're a novice.

High-sheen fabrics such as silk are very hard to match in paint, because their apparent color changes depending on the viewing angle. Try this: Mix a color that matches the apparent darkest shade in the fabric, and another color that matches the lightest. Mix these two paints equally and you will have a color that will harmonize with the fabric. Or: try a quart of color two shades darker and greyer than the one you think is right. —*Mary Ellen Polson*



Q: In a recent article about decks [May 2015], I notice you didn't give much mention of using redwood. Can you comment on that?

—*Gale Sullivan, Stillwater, Minn.*

A: Beautiful, rot-resistant redwood was used commonly, and is especially of interest because it is now sustainably grown in the West and enjoying a renaissance. It is recommended for outdoor use as it is naturally resistant to shrinking, warping, checking, and even fire. Unlike manmade materials, redwood is restorable and able to be refinished multiple times.

Today, redwood is FSC certified (the highest standard in sustainable forest management). Commercial redwood is grown on sanctioned lands, with strict state and national government oversight. Redwood is also a biodegradable, carbon-negative material (meaning it actually decreases carbon in the atmosphere). For more information, see calredwood.org

—*the editors*

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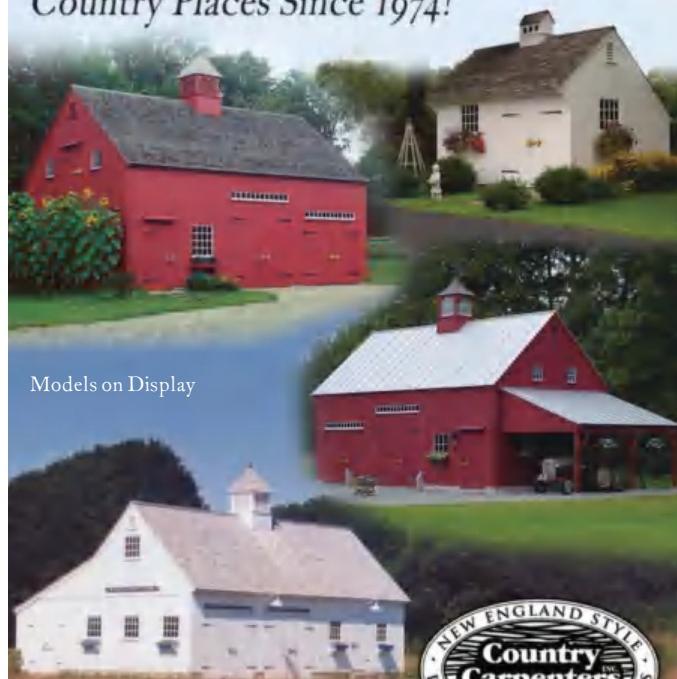


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PAGE 64

COLONIAL REVIVAL REVEALED



The timeless approach to decorating that's also known as Traditional.

By Patricia Poore | Illustrations by Rob Leanna



Architectural historians often dismiss Colonial Revival as a nostalgic aberration rather than a style. Anything so popular eventually runs into embarrassing episodes, it's true, but there is no denying that the Colonial Revival created the most significant and long-lasting decorating approach for American interiors. It is the underpinning for Traditional, ever-popular and not just for "colonials," and the typical choice for dining rooms and bedrooms coast to coast.

Public interest in things Colonial dates to the 1876 Centennial, which occasioned patriotic sentiment and, among other things, focused attention on the rapid disappearance of original Colonial buildings. Architect Charles McKim and colleagues launched their seminal study tour of the old houses of New England. Their earnest photographing and sketching resulted in a "modern colonial style" of building: a studied vernacular of stained shingle walls, steep roofs, and classical ornament borrowed from Georgian buildings. The Colonial Revival collided with the contemporaneous English Queen Anne Revival in our American Shingle Style.

The Architecture

As the Victorian era drew to a close, Americans looked to the architecture of the original Colonies for inspiration. Vernacular traditions (chiefly English, but also Dutch and German) were thrown into the mix, and everywhere the decorative vocabulary was that of 18th-century classicism.

This English Colonial Revival, which resulted in an architectural vocabulary that went national, was a movement with roots in 19th-century Boston and Philadelphia. The "revival" encompassed every sort of replica and free adaptation of styles from the colonial, Federal, and Greek Revival periods (i.e., ca. 1670–1845). Neoclassical and Federal-era elements decorated large houses that retained Victorian-era massing and big verandahs.

These new houses were not replicas, nor were they intended to be. They were often larger than the originals, and not symmetrical. Greek columns, Roman pilasters, and Palladian windows were used to great effect in 1900, as they had been during the Georgian and Federal periods. Other details of real Colonial houses came back into vogue, including multi-light window sash, heavy shutters, hipped roofs, fanlights, Adamesque mantels, and graceful staircases with turned balusters. The center hall plan returned.

The Colonial Revival picked up steam with a return to classical motifs (pediments, columns) after the Columbian Exposition in Chicago in 1893; now classicism ruled architecture. Academically correct examples of Colonial Revival eventually replaced the



CLASSICAL WOODWORK

Neo-Georgian stairs, columns, and trim painted gloss white mark this as a Colonial Revival, not an 18th-century, interior. Striped wallpaper was popular for both French- and Colonial-style rooms.

ADAPTED FORMS

New technologies and expectations created a market for elements that were not reproduced so much as adapted from the past—like an electrolier patterned on Colonial chandeliers.



FURNISHINGS

This reproduction chair is the only Revival piece in this typical room. The rest is a mix; note the Moorish table and a Victorian side chair reupholstered in chintz.

All illustrations based on interior views after actual period photographs annotated by William Seale.

transitional, neo-Colonial forms of the early years. Although they could not be mistaken for a Colonial-era original, many houses built from 1910 through the 1930s are more academically correct. Emphasis was placed not only on classical details but also the rectilinear, symmetrical forms of the 18th century.

During the 1910s, 1920s, and 1930s, "Colonial" was the preferred vocabulary for both mansions and spec-built houses. Colonial Revival reappeared after the Second World War, along with both formal classical and informal "Early American" interiors. Familiar variants include the Saltbox and Cape Cod house forms; the Elizabethan garrison colonial with its peaked roof and second-floor jetty; symmetrical Georgian and Federal revival houses; even "colonial bungalows" and neoclassical American Foursquares. Furthermore, Arts & Crafts and Colonial motifs often appeared together in a generation of houses.

The Interiors

If you grew up in the United States, or have a penchant for Hollywood movies, you know the alphabet soup of Colonial Revival: balusters, brass lamps, chintz, chandeliers, Chippendale pulls, Federal mantels, florals and stripes, four-poster beds, grandfather clocks, highboys, hooked rugs, ivory paint, netted canopies, nostalgic prints, Palladian windows, porch columns, Queen Anne dining chairs, shutters, sidelights, spinning wheels, and Windsor chairs.

YOUR BOOKSHELF

The Colonial Revival House by Richard Guy Wilson: Abrams, 2004. This is a one-of-a-kind, smart, beautiful volume that includes 275 photos for inspiration. Besides tracing Colonial Revival, the book shows how the early movement overlapped, in its concerns and motifs, with the American Shingle Style.

Colonial Revival Maine by Kevin Murphy: Princeton Architectural Press, 2005. A regional take on the development of a new "colonial style" (i.e., the Shingle Style). Drawings and archival photos of interiors (very helpful!) are accompanied by exterior views and new photos.

The Houses of McKim, Mead & White by Samuel G. White: Universe, 2004. The pre-eminent firm is best known for their Beaux Arts classicism and their public commissions. Seminal, too, were the early houses of MMW and especially those of Stanford White, built for wealthy Easterners during the Gilded Age. From 1879 to 1912, the firm designed over 300 houses in places like Newport, the Hudson Valley, and Long Island. Here we see exteriors and rooms inside.

At Home in New England: Royal Barry Wills Architects 1925 to Present by Richard Wills: Rowman & Littlefield, 2013. An overview of the work of this pre-eminent firm that contributed so much to the New England Colonial Revival in the 20th century.

Classical Interiors: Historical and Contemporary by Elizabeth M. Dowling: Rizzoli, 2013. Authoritative writing on high-style classicism links classical architecture to several revivals. Sumptuous photos.

The Great American House: Tradition for the Way We Live Now by Gil Schafer III: Rizzoli, 2012. Contemporary classicism and traditional idioms in the work of this award-winning architect, covering his own historic home, renovations, and new buildings, North and South.

A COLONIAL REVIVAL ARCHIVE



PILGRIM ROOMS

The fashion for primitive rooms with hutches and braid rugs began in the 1890s and was resuscitated as a postwar Early American style. This one comes from a 1919 book that showed Tudor, French, and Colonial Revival decorating schemes, most of them more formal than this "colonial hearth room."



DINING ROOMS

Throughout the 20th century, it was typical to furnish the dining room in traditional Colonial Revival style, even when the parlor was Craftsman and the library Tudor. This quintessential 1916 room is at Little Holme, built in 1916 by architect Harry B. Little for his own family in Concord, Mass.



BEDROOMS

Little Holme was featured in *House Beautiful* in 1917: This period photo shows the preference for "early American" bedrooms that has proven so enduring. Note the high-post beds with testers (now hung with a simple canopy or valance), the brass candle-lamps, and the sweet wallpaper.

CLASSICAL ELEMENTS
For homes built in this period, Colonial Revival style is most obvious in porch columns, dentil mouldings, staircases, and especially in mantels, like this delicate Adamesque example.

FLOOR COVERINGS
Oriental carpets, hooked, and scatter rugs belong to the 20th-century Revival. Hardwoods predominate in formal rooms.



HYBRIDS

Taking license: The settle's Chippendale feet and arms and giant broken pediment show the tendency of revivals to exaggerate appealing features of the originals to the point of distortion!



More Online

See a lovely Colonial Revival home near Philadelphia, built ca. 1910 at oldhouseonline.com/colonial-revival-style-stone-house.

TRANSITIONS

This 1890 parlor shows Colonial sentiment; the woodwork may have been polished oak in a house down the street. The stair, Federal in its elliptical curve, has early 18th-century balusters.

ICONIC PIECES

Highlighted against a raised-panel wainscot painted "Colonial ivory," the antique, tall-case grandfather clock is *de rigueur*.

The transitional interiors of the first wave often mixed iconographic items such as a Windsor chair with English art wallpaper by William Morris and the odd piece of Arts & Crafts furniture. The familiar stage-set Colonial appeared early on: the rocker, the dressing table set with an antique shaving glass. Historian John Burrows has suggested the name Old Colony Style for the nostalgic look of the early revival, separating it from academic Colonial Revival and later Early American styles.

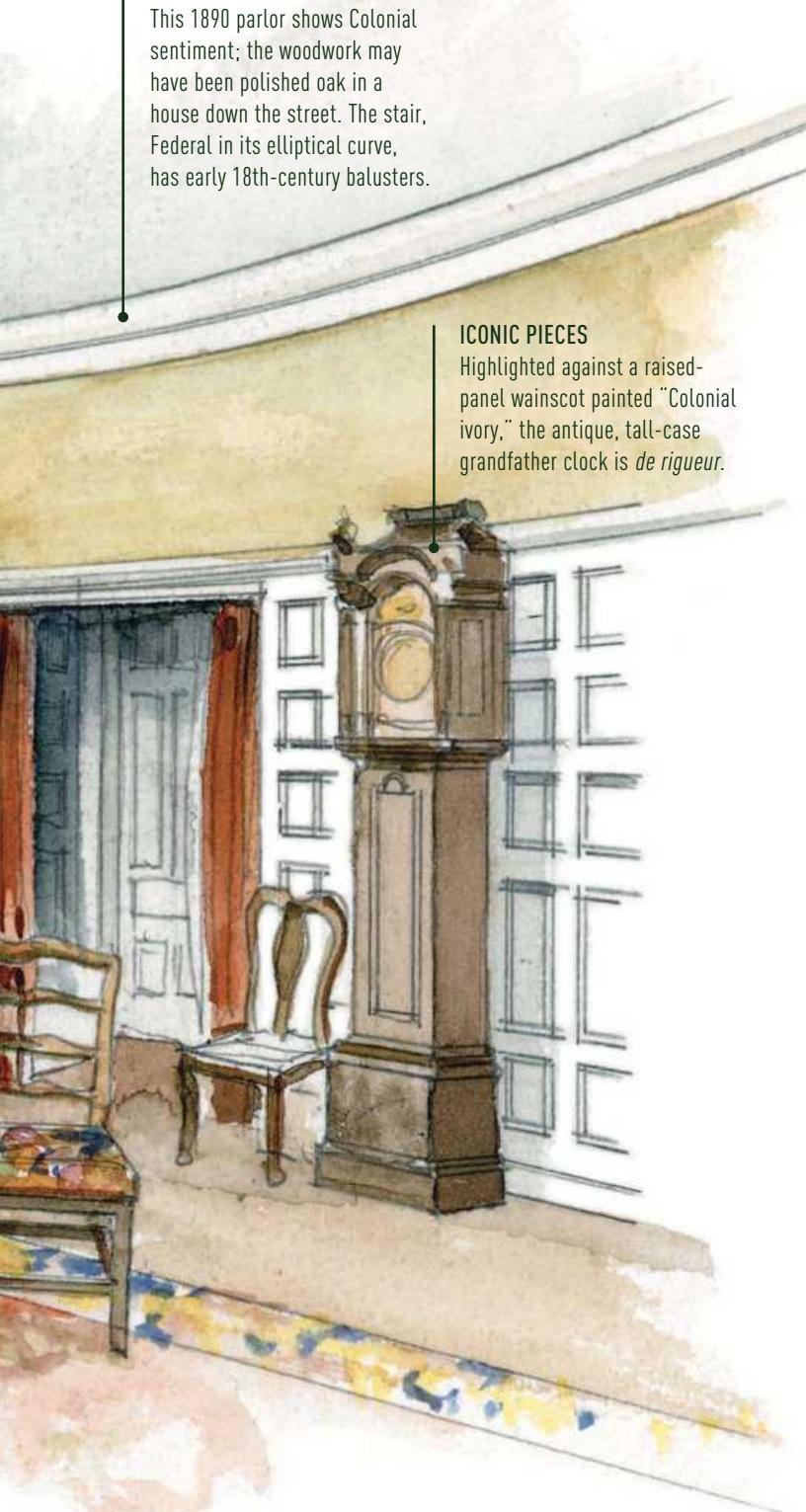
This period marked the end of the division of walls into dado, fill, and frieze. Now there might be a dado or a frieze but rarely both. Wainscoting was still used in halls, dining rooms, and libraries. Rooms were stripped of clutter and a few antiques well placed; one paint color and one fabric pattern created simplicity. Chippendale-style chairs and a neoclassical mirror were brought in. Wallpaper was lighter, with florals on pale backgrounds and stripes most popular. Ceilings were usually unornamented.

Furniture was rarely all of a style or era. Grand Rapids (Golden Oak) furniture was stripped of applied ornament and painted. Styles of the 18th and early 19th centuries—Chippendale, Queen Anne, William and Mary, Sheraton, Hepplewhite, and American Empire—were revived. Some pieces were fairly accurate reproductions, others a pastiche. A Pilgrim sub-style (using primitive and post-medieval forms) appeared in the 1890s and was popular for informal use into the 1930s.

Colonial Revival interior design surpassed even the French Louis styles, prior to the First World War. For most people, it was an affectation more than it was historically accurate; only the wealthy clients of decorators got actual period rooms. Even die-hard Revivalists were not that interested in accuracy; after all, they were borrowing motifs from a narrow field of the richest Colonial citizens. The Revival imitated fine houses; rustic objects may have been placed as icons, but in general, that which was poor, primitive, or dirty about real Colonial life was ignored.

Federal Revival houses dressed in delicate ceiling medallions, classical cornices, and Adam-style mantels would have walls painted in light blues or apricots. Federal-era reproduction wallpapers were widely available. Decorator Elsie de Wolfe made chintz—colorful glazed cotton, often in large floral patterns—a standard for Colonial Revival interiors. Ruffles were for summer cottages and bedrooms; fitted valances in chintz or brocade, she said, were more suitable in the drawing room.

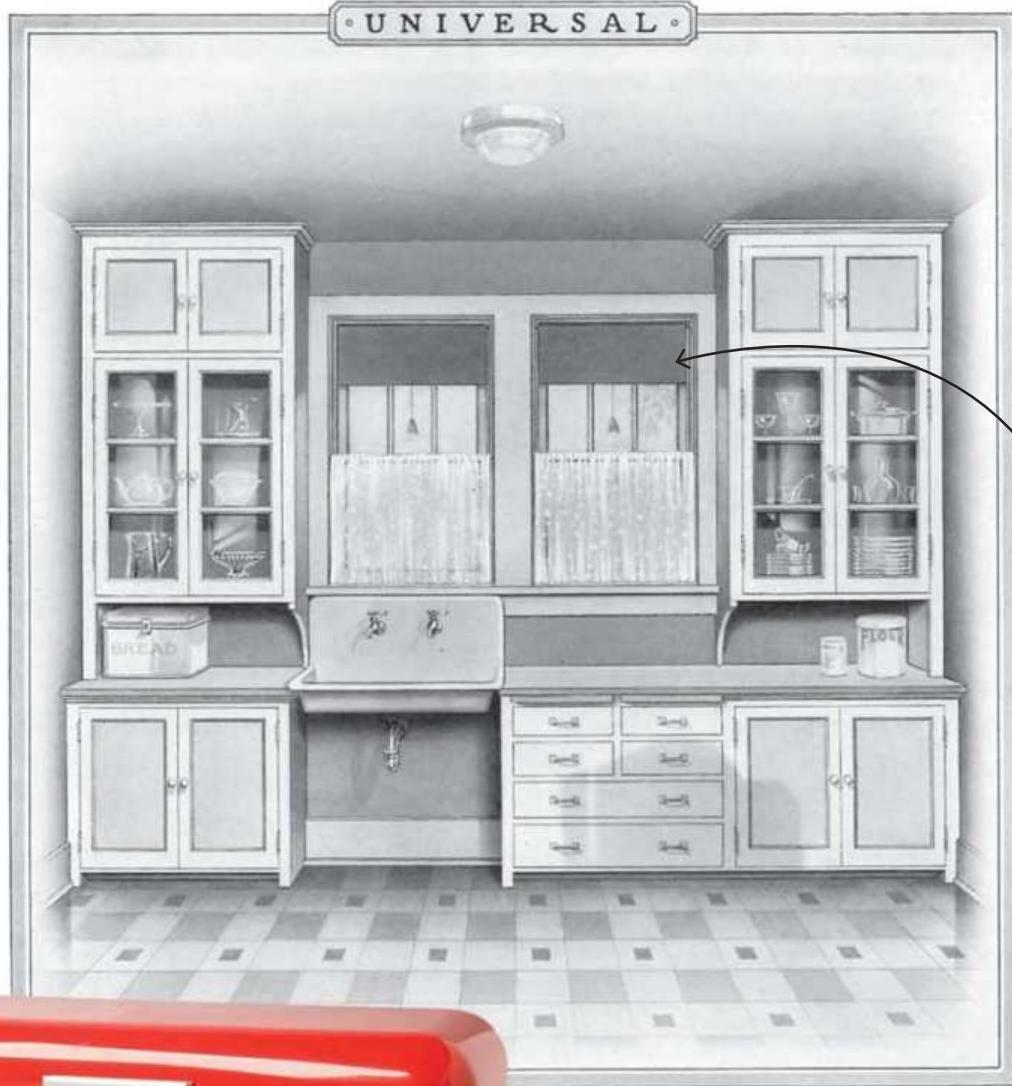
Since the 1990s, the strong resurgence in building new classical architecture once again has brought back traditional rooms, most of them rendered with an academic formality.





A Model of the Period

White enamel paint—with modular cabinets in kitchen rather than pantry—from the 1927 Roach and Musser Co. catalog.



BREAD

We still have flour moths and naughty dogs, so why not a **breadbox** with hinged top? Vintage-inspired colors for the Now Designs Bread Bin include red, turquoise, and ivory. \$40–47, through online retailers.

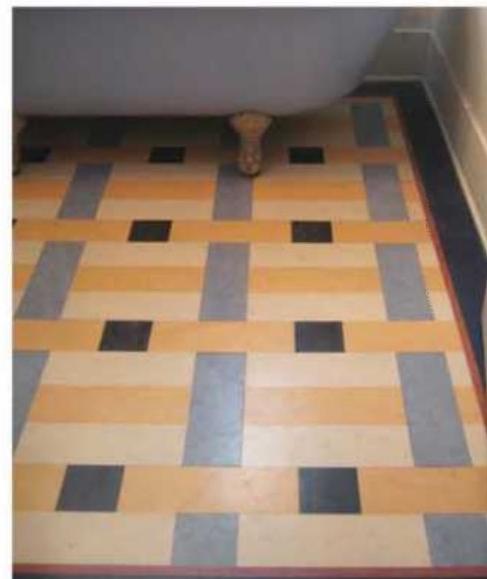
With clean lines and generous width, those **drawer pulls** were no non-sense. Crown City Hardware's #325E Craftsman file-cabinet pull is similar. \$12.99 in choice of four finishes, restoration.com



Don't be tempted to get fancy; that serviceable **ceiling light** with vaguely Deco styling is kitchen-perfect. Shoreland fixture in many finishes, starting at \$535, newclassicbrasslight.com

*Light-blocking **roller shades** paired with semi-sheer half or café curtains: a practical solution that's standard for kitchens. Inside-mounted and shirred on a rod, stationary panels are less subject to greasy fingers or flame.*

A **checkerboard** variant could be done in linoleum squares or tiles—large or even mosaic. Linoleum artist Laurie Crogan creates unique designs for clients; this bathroom floor cost \$15/sq.ft., installed, inlayfloors.com



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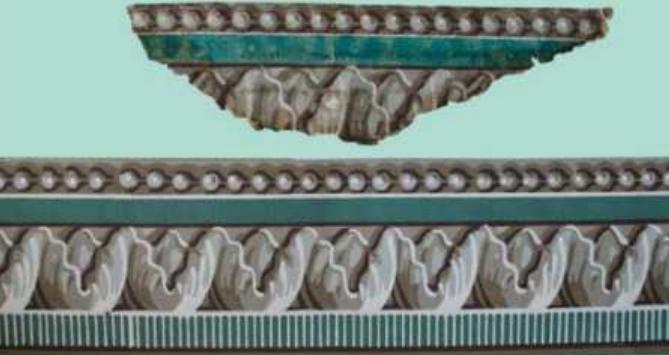
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Pantry Unchanged

Warm tones and country-house elegance in a turn-of-the-century butler's pantry frozen in time. **By Patricia Poore**

For those planning a period-inspired kitchen (and everyone who likes house tours), how wonderful to come upon an untouched room! This capacious butler's pantry at Hill-Stead in Connecticut is like a time capsule filled with design clues. Hill-Stead was designed largely by Theodate Pope, one of America's first woman architects. It was built in a New England vernacular style (1899–1901) and remains an intact example of an early Colonial Revival country

house. "Hospitable" is the word that comes to mind. It's easy to imagine adapting elements of this room for a kitchen, whether for a late Victorian, Shingle Style, or Colonial Revival house. Practical design includes a cabinet enclosing hot-water pipes and backing up to a fireplace to act as a warming oven. The pass-through is convenient—although today that wall would undoubtedly be left open. Not a bad thing if the kitchen were this well furnished.

BE INSPIRED...



BLUE AND WHITE

There's plenty of vintage blue and white out there, but if you want to avoid the search, remember that Mottahedeh still makes Blue Canton (among their antique and licensed lines). Five-piece setting \$210, mottahedeh.com

ETCHED GLASS

Once common, panels of etched and pattern glass are available today from specialty suppliers and manufacturers like vintagedoors.com. This panel is from a custom etching company selling nationwide; cost for door & glass \$500–900. sanssoucie.com



1. CABINET STYLE

Notable details include the recessed-panel doors and nine-light glass-front upper cabinets. Board walls are original. Walls and cabinets were paint-grained to resemble figured oak; countertops are a darker wood.



2. PASS THROUGH

In this house, the swinging door leads to a hall connecting kitchen and dining room; direct access to the formal dining room is by way of a convenient pass-through, which can be closed.

3. FAMILY CHINA

Transferware and export china remain. Today, rare pieces command high prices but there's lots out there. Look to auction houses like Skinner, replacements.com, and small dealers; learn more at transcollectorsclub.org

4. ETCHED GLASS

The double-swing door leading to the kitchen hall has a panel of translucent etched glass, common for interior doors during the Victorian era. Brass plates protect the wood from servers' shoes and shoulders.

5. FLOORING

Wood and linoleum floors were common in kitchens; this one is inlaid linoleum with a border and field pattern. Dark-color sheet linoleum, or a similar design in tile, are preferable to wood for a busy, messy kitchen.



Miracle Surfaces

Glass, porcelain, and enamel have been easy-care, hard-working materials in the kitchen for well over a century. **By Mary Ellen Polson**

1. DOUBLE DOWN LIGHT

The billiard-style fixture recalls both Victorian and early electric styling. Shown with opaque white shades, it's ideal over an island, spanning 39". \$850. PW Vintage Lighting, (866) 561-3158, pwvintagelighting.com

1



2. HAIRPIN TURNS

First designed 75 years ago, easy-to-install hairpin table legs add a mid-century pop of color to a kitchen table. In powder-coated cold-rolled steel, they're available in three different heights. \$14.95 to \$29.50 each. Table Legs, (800) 748-3480, tablelegs.com

2



3. PORCELAIN BEAUTY

The wall-mount sideboard sink is porcelain over cast iron, made like the ones from the turn of the 20th century. It's 42" long x 21" deep x 16" high. Faucets are 8" on center. \$1,450. Bathroom Machineries, (800) 255-4426, deabath.com

3



4. RED, WHITE, AND YOU

Enamelware was popular in American kitchens from the 1870s through the 1930s. Reproductions of the prized red-rimmed white variety include the four-piece canister set (\$50.99), cake stand (\$31.99), and assorted bowls (\$6.99 and up). Spatterware is available, too. Rove and Swig, (407) 595-1436, roveandswig.com

4



5. BEVELED BACKSPLASH

Beveled brick tiles from the Glassworks Collection are a new interpretation of early 20th-century subway tile. Shown in the vibrant turquoise-blue Colorado colorway. About \$275 per sq.ft. Original Style, (508) 507-6228, originalstyle.com

5





Serial restorer **Mary Ellen Polson** is known for her discerning eye for period furnishings.

6



7



8



9



10



6. AGELESS GLASS

Mouth-blown pale amber cabinet glass with tiny air bubbles is known for its shimmering quality. It's handmade using centuries-old techniques. \$33.12 to \$54.72 per sq. ft. Bendheim Cabinet Glass, (800) 221-7379, bendheimcabinetglass.com

7. ENAMEL RED

Kobenstyle enamel cookware was designed by Jens Quistgaard in 1956. In classic chili red, pieces include the butter warmer (\$39.95), 6-quart casserole with trivet top (\$139.95), and 9" x 13" rectangular baker (\$119.95). Dansk, (800) 223-4311, dansk.com

8. VIOLET DREAMS

Clad in Serenity, one of the two Pantone colors of 2016, the 1952 top-freezer Northstar refrigerator recalls the luxurious colors of late 1920s ceramic bath fixtures. The 30" model has a total capacity of 18.2 cubic feet. \$3,495. Elmira Stove Works, (800) 295-8498, elmirastoveworks.com

9. KEYED ON TILE

Ubiquitous around the turn of the 20th century, 1" porcelain hex tiles can be laid in limitless configurations, including the pattern with interlocking multi-color border shown here. \$28 per square foot. American Restoration Tile, (501) 455-1000, restorationtile.com

10. BIG PINK

Induction cooking is almost as nimble as gas; this induction cooktop is equipped with modern safety features, including a Vitro glass ceramic top that stays cool to the touch. It comes in retro colors like Mamie Eisenhower pink. \$1,995. Big Chill, (877) 842-3269, bigchill.com



FORGED IRON

"Long before the factory system, long before mass production, there was the blacksmith," Ted Ferringer reminds us. Ted is a blacksmith who makes one-of-a-kind pieces on order: wrought-iron hardware, fireplace accessories, tools, weathervanes. The anvil rings at his forge in the foothills of Pennsylvania's Allegheny Mountains, where he uses blacksmithing tools handed down through generations and often employs "the same careful, tedious techniques blacksmiths used in the past." The products have a satisfying heft; Ted's andirons, for example, would be as at home in a Craftsman or Historical Revival house as in a colonial Saltbox. Customers might order an iron door for a hearth bread oven, a chandelier hook, a pot rack, or a curtain rod. Shown here are a Suffolk bean thumb latch—an English design common in the 18th and early 19th centuries; a pair of flag-and-rattail hinges with their pintles; a slide bolt for horizontal or vertical mounting; and a bean teardrop hinge that might be used on a Dutch door or in a barn stall. **Seven Pines Forge, (814) 797-1353, sevenpinesforge.com**



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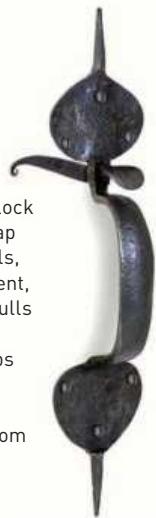


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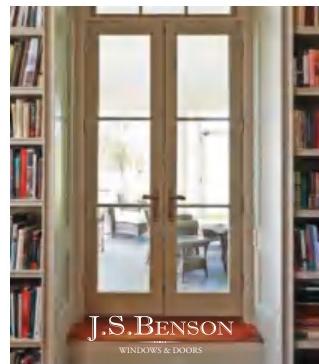
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COLONIAL REVIVAL REVEALED

Related Resources

REPRODUCTION HOMES

Connor Homes connorbuilding.com Plans and house kits for Georgian, Federal, Saltbox, Cape Cod, farmhouse & Greek Revival style homes
Early New England Homes by Country Carpenters earlynewenglandhomes.com Home building system features timbered ceilings, handmade features & modern efficiency

REVIVAL LIGHTING

Garber's Crafted Lighting garbers-craftedlighting.com Handcrafted lighting
House of Antique Hardware houseofantiquehardware.com Reproduction lighting & hardware for all periods
Lanternland lanternland.com Copper & brass lanterns & outdoor lighting
Period Lighting Fixtures periodlighting.com Reproductions of early American lighting fixtures

FURNISHINGS

HomeSpice Décor homespice.com Unique country rugs
Persian Carpet persiancarpet.com See the Traditional line of carpets
Stickley stickley.com Classics collection features traditional designs

SHUTTERS

Shuttercraft shuttercraft.com Shutters in many historically accurate styles
Timberlane timberlane.com Early American period-style shutters

KITCHENS + BATHS

HARDWARE

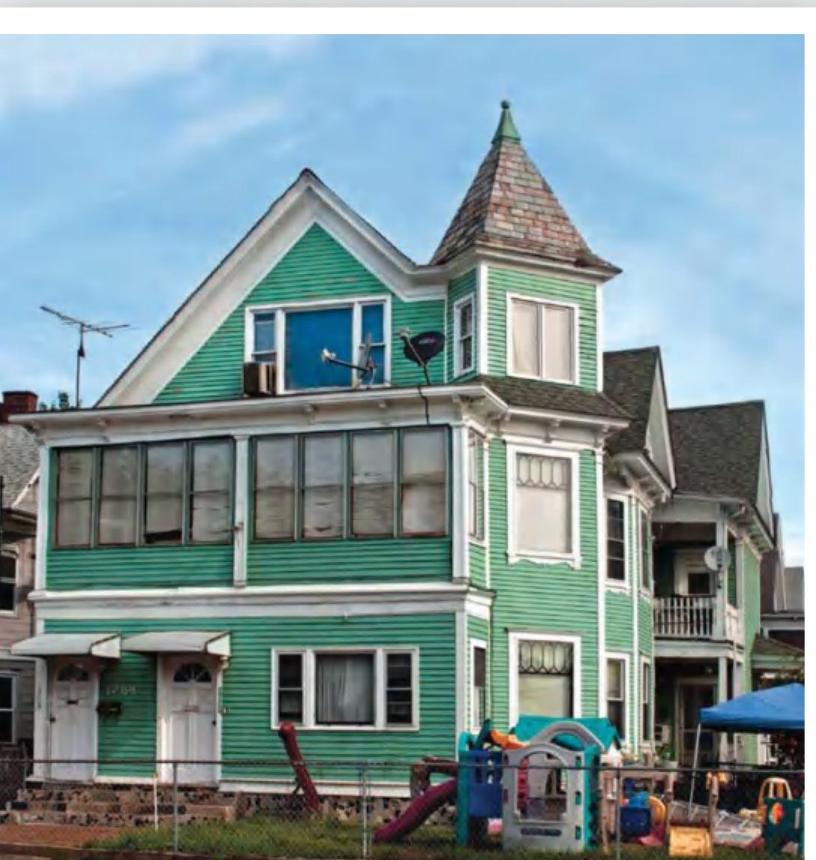
House of Antique Hardware houseofantiquehardware.com Brass knobs and hinges, hard-to-find spring-loaded door and floor hinges for swinging doors, brass push, and kick plates



THEY STILL MAKE Related Resources

Acorn Mfg acornmfg.com Hand-forged hardware
Historic Housefitters historichousefitters.com Forged iron hardware

Remuddling



DO

...honor original massing and hierarchy. Here the façade retains the elegance of a tower balanced by the tall, symmetrical entry. Could not a second unit's door be located through the porte-cochere?



“The house is a money-maker, I get it. A few fixes and she could shine again.”

—Tina Kaasmann

TWO WAYS TO WIN! If you spot a classic example of remuddling, submit it at oldhouseonline.com/remuddling. We'll give you \$100 if your photos are published. If you want to see your witty words on this page, enter our monthly caption contest at facebook.com/oldhousejournal.

TALE OF TWO TOWERS

These Victorian Queen Anne houses with corner towers are exactly a block apart. Both of them have been converted into multiple apartments, a fact of life in many cities. One came through without botched surgeries. Why do so many conversions lead to catastrophe, architecturally speaking?

Virtually every decision made for the green house was ill advised. Windows were replaced with ruinous results, porches enclosed shoebox-style. The new side-by-side entry doors on the primary façade bear no relation to the building's scale or original design intention. And then there's the spearmint color, lest anyone miss this sad fate for an old queen.

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